CREATE BEAUTIFUL RUGS AND WALL HANGINGS
THE VERY FIRST TIME

rugmaking from start to finish

Joan Scobey

Original designs and illustrations
by MARJORIE SABLOW

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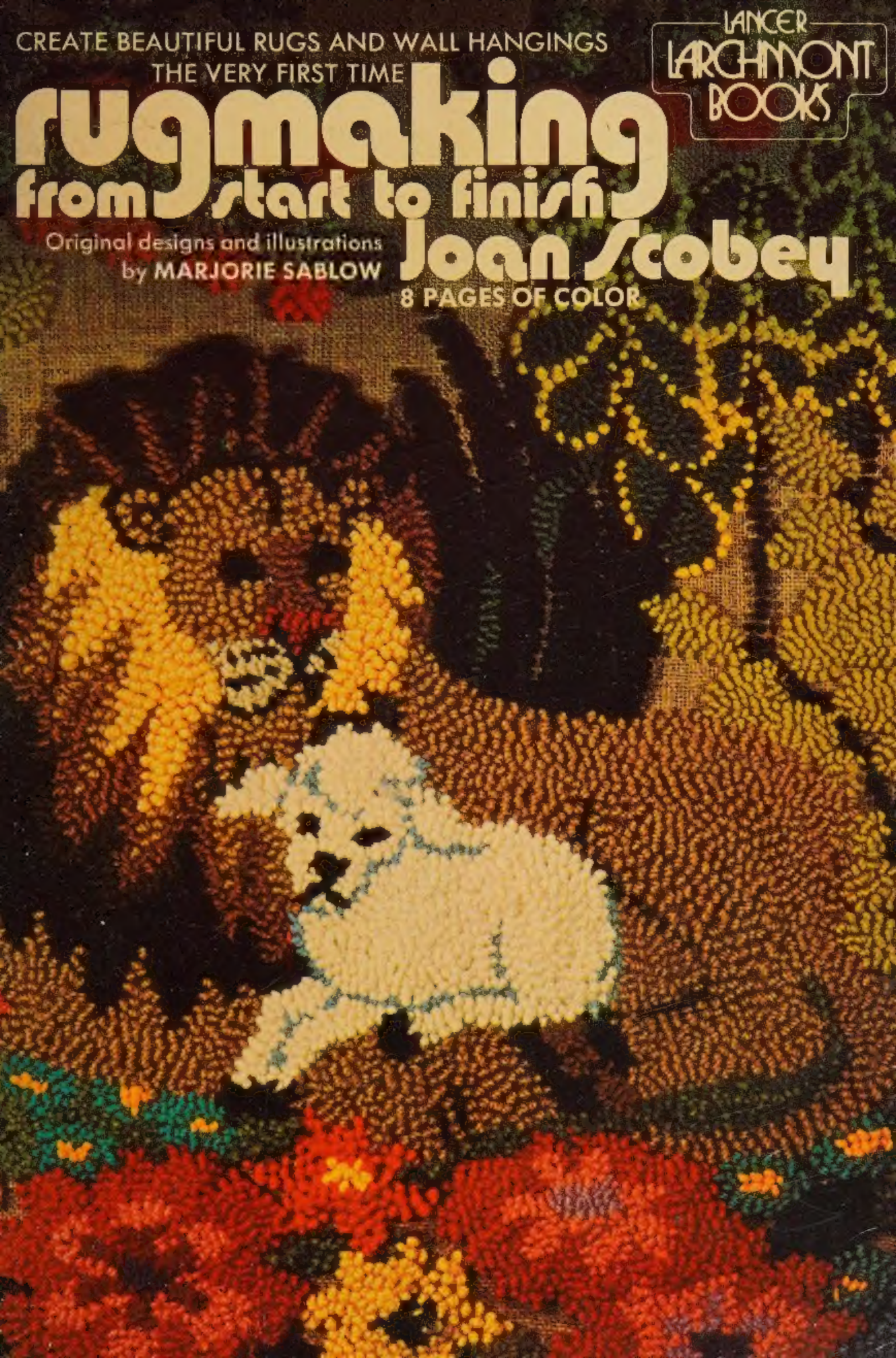

Skurdal

rugmaking from start to finish

- Describes in detail the characteristics and methods of four new rugmaking techniques—**Latch, Punch, Rya** and **Needlepoint.**
- Tells you the similarities and differences in textures, tools, stitches, and rug designs.
- Contains an entire section devoted to the various elements that make up a good rug design—plus a notebook of designs and design ideas.
- Explains how to transfer a rug design to its backing and how to finish and care for your newly made rug.

Joan Scobey's articles have appeared in *Good Housekeeping, McCall's, Family Circle, Woman's Day, Mademoiselle,* and other national magazines. She is the author of twelve books, including *CREATIVE CAREERS FOR WOMAN, DO-IT-ALL-YOURSELF NEEDLEPOINT* and *NEEDLEPOINT FROM START TO FINISH.*

Marjorie Sablow's designs have been sold in needlepoint and department stores across the country. She has also designed and illustrated a number of craft books.

To Hilde Fuchs

And grateful thanks to Eugene Sablow, Babette Hessberg, Barbara Lowenstein, and Jane Wilson; Arlyne Steiner and Allison Hirschfeld of Aa Creative Design; Joanne Frakes of Columbia-Minerva; Fran Stone, Grace Weber and Maggie Quitko of Coulter Studios; Ellie Marshall and Joan Zolt of The Designing Women, Ltd.; Hilde's Knit Shop; Dee Perkins of The Knitting Needle; Eric Norgaard of Norden Crafts; and Al Silverman of Bernhard Ulmann.

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MARJORIE SABLOW

LANCER BOOKS NEW YORK

A LANCER LARCHMONT BOOK

RUGMAKING FROM START TO FINISH

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Photography:
Pages 12 and 13—Emile Bernat & Sons, Co.
Pages 15, 16, 19 and 40 and cover—Howard Winters
Pages 30-33—Columbia Minerva
Page 35—The DMC Corp.
Page 39—The Pfistner Associates
Pages 62 and 63—Elsa Williams Needlecraft, Inc.
Pages 76 and 77—Scovill Mfg. Co.
Color Photography:
Rya Rugs—Coulter Studios
Punch Rugs—Columbia-Minerva
Needlepoint Rugs—Scovill Mfg. Co.
Latch Rugs—Reynolds International Needlework Guild

LANCER BOOKS, INC., 1560 BROADWAY
NEW YORK, NEW YORK 10036

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rugmaking from start to finish

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CONTEMPORARY RUGS AND WALL HANGINGS

Rugs and wall hangings, once a necessity for keeping the damp and cold out of crude shelters, have shed their wholly utilitarian aspect and are now largely decorative. More and more, people rely on the rich, luxuriant look and feel of a rug and the colorful decorative accent of a wall hanging to give their homes extra beauty and warmth.

In recent years the products of factory manufacture, rugs and wall hangings are now enjoying a great resurgence in the handcrafts. People men and women both are rediscovering the simple, satisfying joys of making their own rugs and hangings, of creating their own patterns, or duplicating much admired designs in very personal color schemes and at reasonable cost.

Happily, the rugmaking techniques of our forefathers have been brought up to date, and today you can make rugs in many different ways with modern tools and materials. The hand hook honed from a sharpened nail, for instance, the principle hooking tool of our ancestors, has been replaced by punch and speed needles which do the same job in much less time. The cut pile of latch hooking, formerly made with a crochet-type hook, is now quickly formed by a special latch hook which locks each loop quickly and securely into place. These new tools make possible projects of large size in reasonable time without loss of quality and durability.

There are many ways to make rugs, and this book is concerned with the four principle methods which use needles or hand-held devices: latch hooking, punch hooking, rya, and needlepoint. They share some similarities-notably their durability—but are more interesting for their differences: in texture, tools, stitch possibilities, portability and, most important, the designs appropriate to each. The chapters which follow will describe in detail the characteristics and methods of each rugmaking technique and what qualities should influence your choice of any one of them.

Each of these chapters concludes with designs particularly suitable for use with that rugmaking technique. You will also find an entire section devoted to a discussion of the various elements that make up a good rug design and a notebook of design ideas, another chapter explaining just how to transfer a rug design to its backing, and a final section describing all kinds of finishing procedures, even how to care for your newly made rug. In short, rugmaking from start to finish.

Underlying the specific how-to information is the hope that within these pages you will find your way to new satisfactions in this fascinating craft, whether you try your hand at latch hooking, punch hooking, rya, or needlepoint—and hopefully, all four.

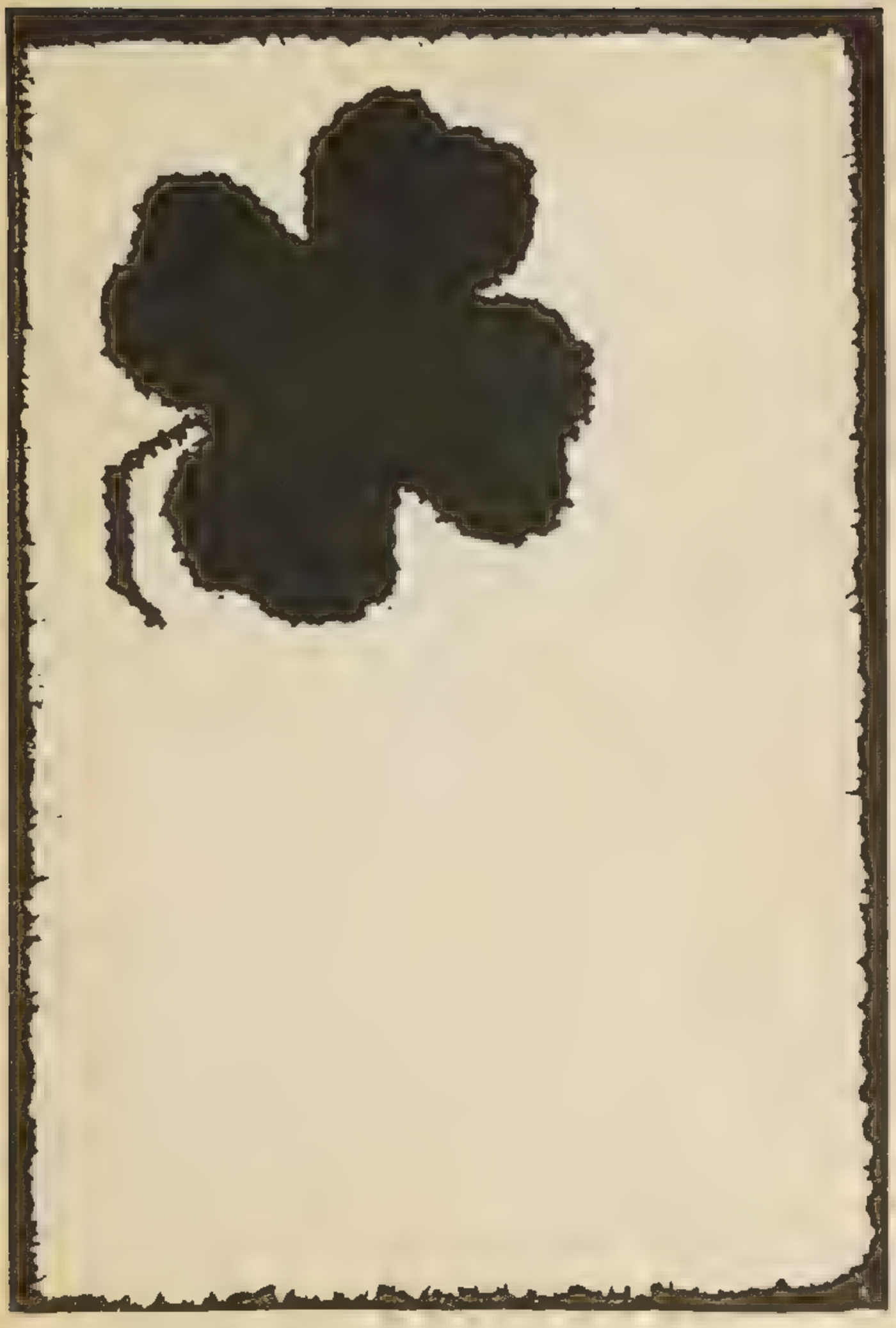
LATCH HOOKING

Latch, or latchet, hooking is a distinctive rugmaking technique that is increasingly popular. Its characteristics are entirely different from the other popular techniques described in this book. Choose latch hooking if any or all of the following qualities appeal to you in a rug or wall hanging.

Rich, cut pile: Latch hooking produces a cut pile of uniform texture, richness and depth. It feels wonderful under foot—just the kind of dense springy pile that's so nice to walk on—and gives a rich velvety appearance when used in a wall hanging. While you can achieve a similar pile with two knotted stitches (see Needlepoint, Chapter 5) and by cutting the longest loops made by punch hooking (see Punch Hooking, Chapter 3), the easiest way to get a dense, uniform cut pile is by latch hooking.

Large, bold designs: If you like large designs that rely on bold strokes and color rather than on small details and delicate shading, try latch hooking. You'll find that the fairly limited range of colors in pre-cut latch hooking yarns favors designs with bold and interesting color contrasts rather than delicate and subtle shading. Therefore, simple designs are particularly effective for this method, an appealing quality for rug makers who want to transcribe their own patterns but are timid about creating and transferring a complicated design.

Speed: Now that a selection of pre-cut yarn is available and a streamlined latch hook has replaced the crochet-type formerly used to make the individual loops, latch hooking is



one of the fastest ways of covering canvas. The attraction it holds for a large project is obvious.

Ease of stitching: With pre-cut yarn and the latch hook, stitching is as simple as child's play and, indeed, latch hooking is a great favorite with youngsters. No matter who works on the same canvas, young or old, novice or expert, the stitches will always come out the same because latch hooking produces a uniform "hand." For this reason, a latch-hooked canvas is a great family project. It can be passed around in the family, or worked on simultaneously by two people and, unlike other stitching techniques, the final result will look uniform, unspoiled by too many hands.

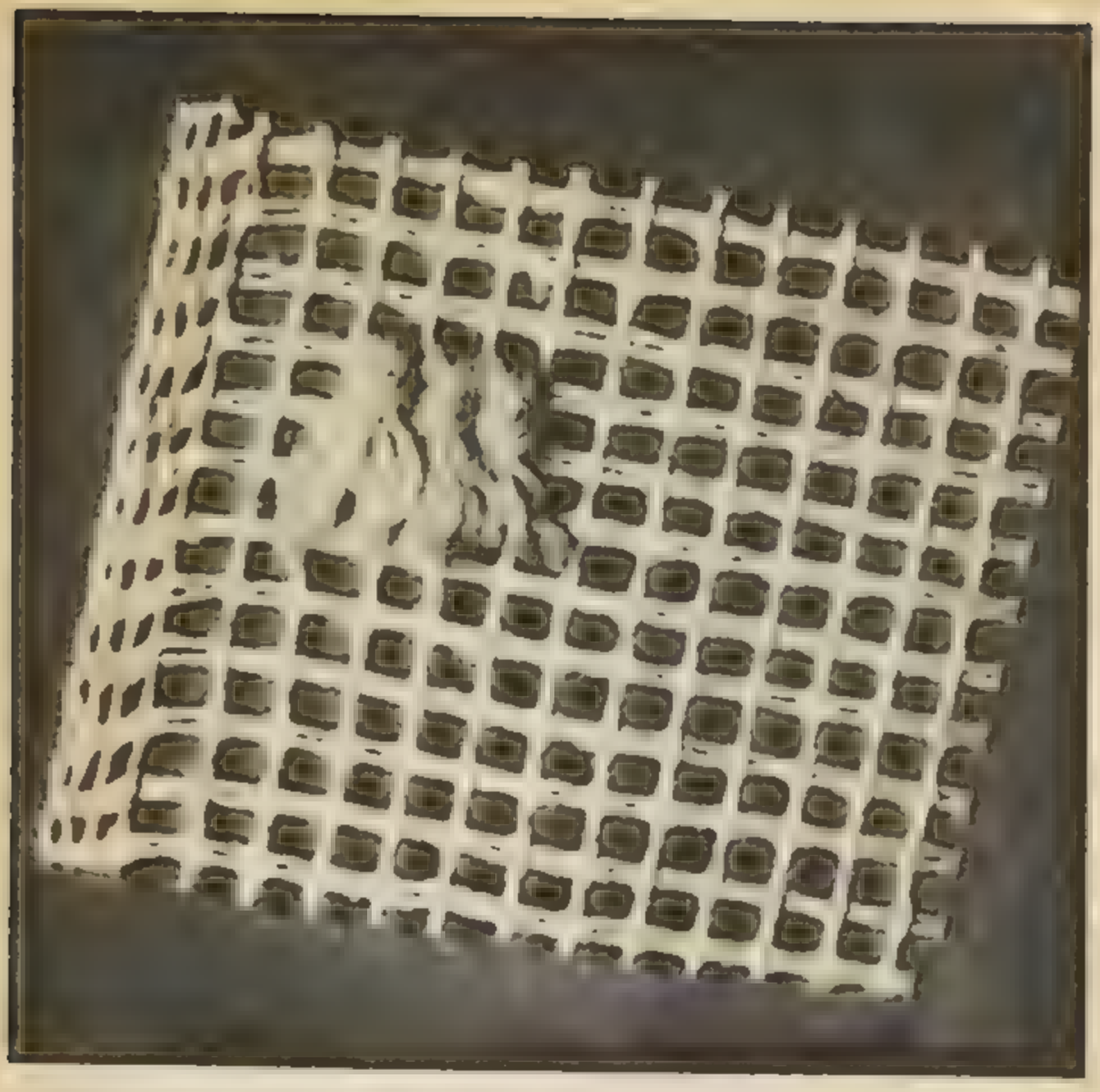
Durability: This is a quality that latch hooking shares with all the other rugmaking techniques described in the book. Its durability comes from the height and density of the pile.

Portability: The portability of a latch hook project depends on the size of the piece, the complexity of the design, and the amount of stitching completed. Obviously, a small piece is more portable than a large one, but if your design is complicated and multi-colored, you'll be juggling several packages of yarn. This variety, which makes latch hooking so interesting to do at home, is sometimes awkward to handle when you're on the move and traveling. Also, if you're working on a large rug or hanging, you'll find that you can carry it around fairly easily in its early stages, but as you continue stitching, your project gets heavier, bulkier, and less manageable.

Canvas and Backings

There are three different types of backing suitable for latch hooking. They vary in count between three and five stitches per running inch and are available in a variety of widths. As for yarn, use the weight suggested by the manufacturer of the canvas, or be prepared to make adjustments yourself. For instance, canvas with three holes to the inch will probably require a little thicker yarn than canvas with five holes to the inch.

Penelope, or double thread canvas: For rug work, this type of canvas is woven with two warp (vertical) and two weft (horizontal) threads forming each intersection. They are



equally spaced, and the latch hook is inserted in the large center hole, the loop formed over the weft threads. This canvas is usually white, making it ideal for painted designs, and is heavily sized to provide stiffness and body. You can buy it plain or with stenciled or painted patterns.

Penelope rug canvas has a special advantage in that it can also be used for some needlepoint stitches (see Needlepoint, Chapter 5), thus providing an opportunity to combine two rugmaking techniques. Not only can you work needlepoint stitches over the double-threaded intersections, but you can also separate each one into four smaller, single-threaded intersections by spreading apart the double canvas threads (fig. 1). In this way, you can incorporate gros point, petit point, and latch hooking into one canvas for a variety of imaginative effects. For example, you could stitch the body of a lion in the cross or half cross needlepoint stitch, work

the face in finer stitches by splitting the double intersections, and latch hook the mane.

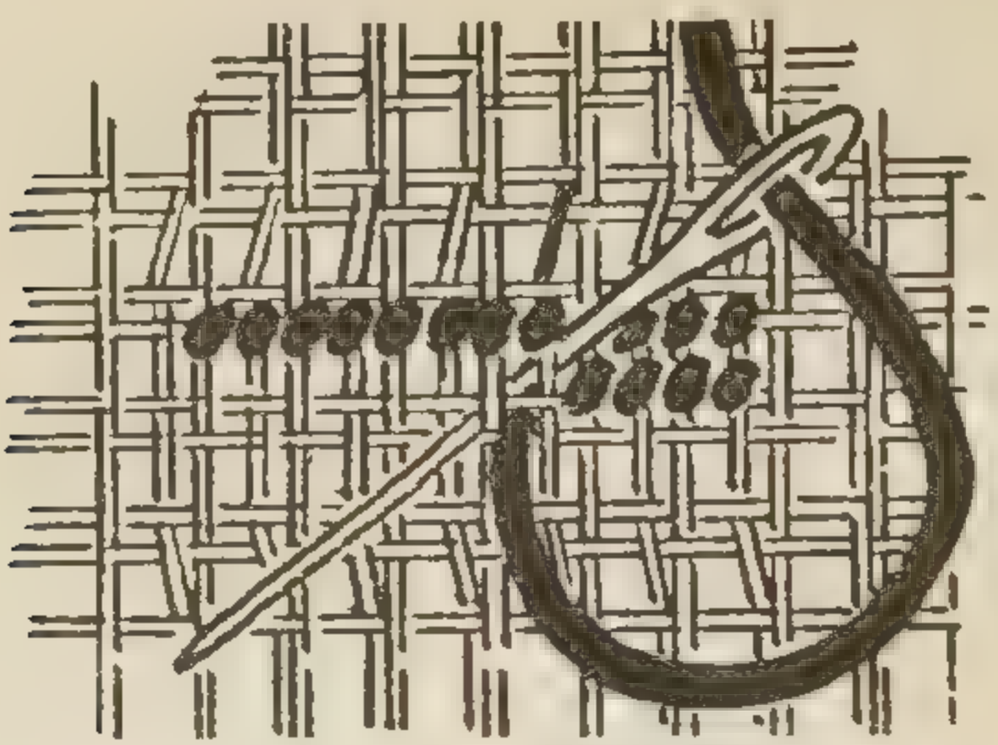


Fig. 1.

Rug canvas: Rug canvas resembles penelope canvas in that it is also double-threaded, but the two sets of threads are closely paired, giving it the appearance of single-thread canvas. Rug canvas cannot be split for finer work since the warp (vertical) threads are twisted together in what is called a leno weave. You can buy this canvas plain or with stenciled designs. It is usually white, making it easy to paint on yourself, and is heavily sized. Using heavy rug yarn, you can also incorporate flat needlepoint stitches in the latch hooking.

Cotton backing: In addition to large-mesh canvas, also available are a variety of cotton backings with loops which accommodate latch hooks. Needlecraft House sells a double weave fabric of this type called Miracle Warp Base, and Selma's Art Needlework carries a similar product called Smyrnafix, with designs painted on or woven into the fabric base.

Preparing your backing for work: Cut the canvas or backing material three inches wider and longer than your design so you will have a border of excess canvas 1½ inches wide on all sides. Protect all but selvage edges with masking tape to prevent raveling.

Yarns

Yarns for latch hooking are offered by many manufacturers in pre-cut lengths. They are usually loosely twisted of 4, 5, or 6 plies, and are about 2½ inches long. You can even buy pre-cut rya-type yarns, whose length and twist duplicate the look of rya, and use the latch hook technique. (For real rya rugmaking, see Chapter 4.)

Color availability is more limited than in other kinds of needlework yarns, ranging between about 36 and 60 colors from a single manufacturer. You can, however, combine yarns from different sources to increase your color range, although you may have to trim the ends if the lengths are not identical. Some manufacturers coordinate cut yarns with uncut skeins of the same color so you can buy short lengths for latch hooking and uncut skeins for fringing and binding.

If you want to expand your color range or hook a longer pile rug or hanging, cut your own lengths of yarn from skeins of suitable weight. Cut yarn a minimum of 2½ inches long, and up to 6 inches for a higher pile. To determine the height of a finished stitch, figure on losing over half an inch in the knot itself. To cut your own lengths, wind the yarn around a gauge that produces the proper length, then cut it (fig. 2). Commercial gauges are available, but you may find it just as easy to make your own by grooving a strip of wood. Be sure to wind the yarn in one layer only to produce even lengths; layering the yarn will make the pieces uneven.

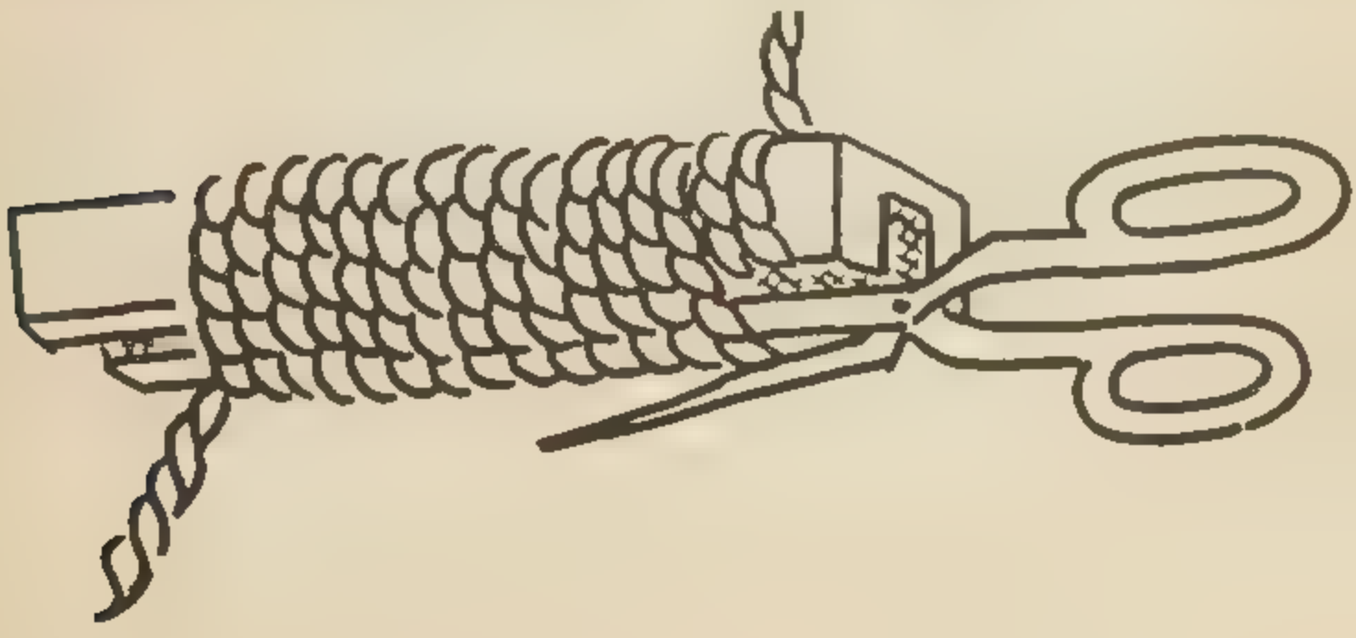


Fig. 2.

Figuring yarn requirements Pre-cut yarn is usually sold in 1-ounce packages containing 320 to 360 pieces. Sometimes the number of pieces of yarn is listed on the package. By correlating that number with the size mesh canvas you are using, you can easily tell how much area one package of yarn will cover. For instance, one ounce of Bucilla rug wool contains 320 pieces of yarn and is used on canvas with four mesh to the inch, or 16 mesh to the square inch. Since each piece of yarn makes one stitch, 16 pieces of yarn will cover one square inch and the 320 pieces in the package will cover 20 square inches. Or, to put it another way, to cover one square foot of canvas (144 square inches), you will need more than seven packages.

To figure your total yarn requirement for a specific project, follow these steps:

1. Determine the number of square inches or square feet in your project, whichever is easier. Thus, a rug or hanging 3 feet by 2 feet has 864 square inches.

2. Divide the number of yarn pieces per package by the number of mesh per square inch of canvas. As figured above, a package containing 320 pieces of yarn used on 4-mesh-to-the-inch canvas will cover 20 square inches.

3. Divide the total number of square inches in the project by the coverage per package to get the number of packages of yarn needed. Thus, in the example above, you would divide the 864 square inches (total area) by 20 square inches (coverage per package) and find out you need 44 actually 43 1/5 packages of yarn.

4. Apportion your total yarn requirement by colors, keeping in mind that if you use many different colors, you may be left with partially used packages, thus increasing the total number of packages needed.

The Hook

Despite slight variations in shape and size, the many latch hooks on the market all operate on the same principle. They each have a plastic or wooden handle, a long shank, a hook at the end, and a free-swinging bar or latch. They are all used with pre-cut yarns.

How to Latch Hook

Latch hooking is a simple mechanical procedure. You may find the first few stitches awkward, but as you go along you will soon develop a rhythm and speed of your own. Follow these simple steps, making whatever adaptations that feel comfortable to you:

Fold a length of yarn in half over the shank of the hook, just below the latch (fig. 3). It doesn't matter whether the hook is facing to the right or to the left.

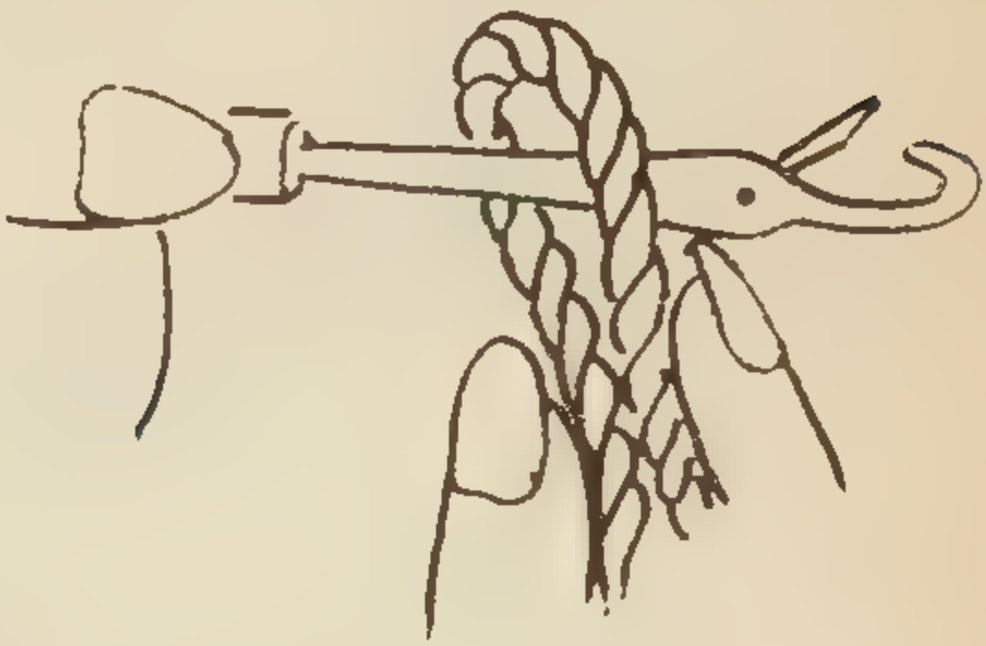


Fig. 3.

Fig. 4.

Insert the hook-and-yarn into the mesh from the top of the canvas and come up through the hole directly above (fig. 4). Your hook will be under two horizontal threads.

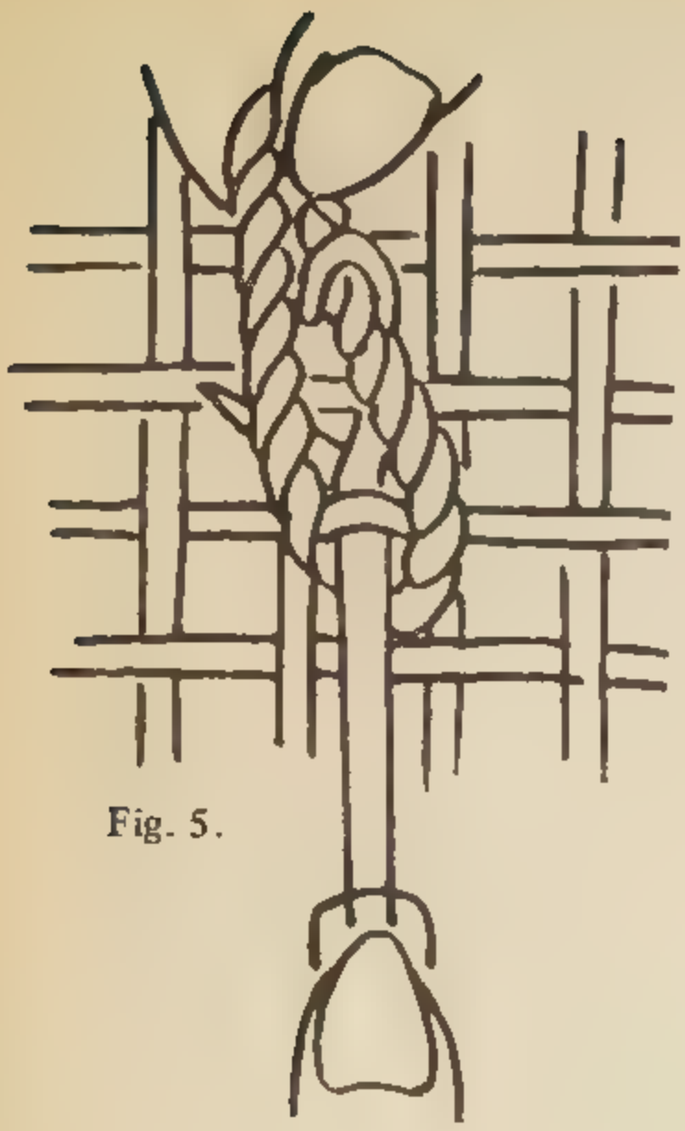


Fig. 5.

Place *both* loose ends of yarn between the latch and the hook (fig. 5).

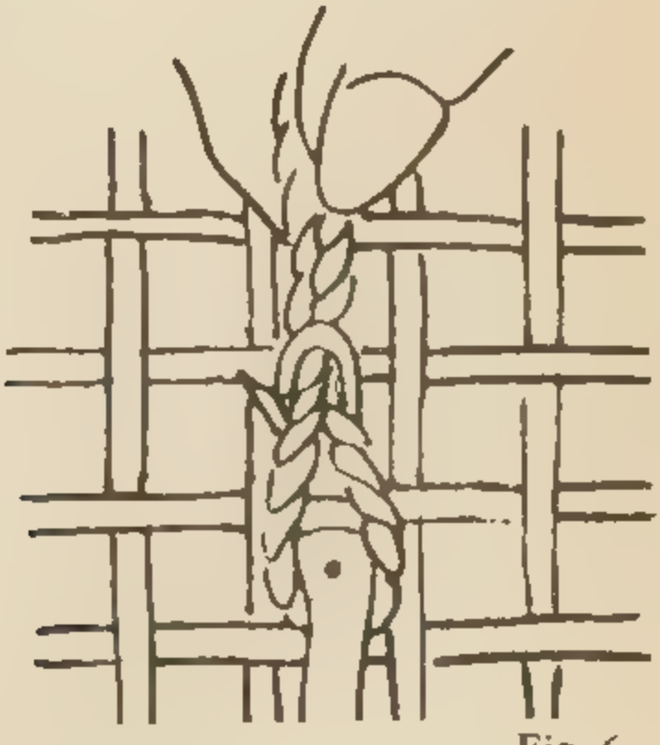


Fig. 6.

Holding the loose ends of the yarn, pull the hook toward you until the latch closes against the hook (fig. 6).

Fig. 7.

Continue pulling the hook toward you until the ends of the yarn have passed through the looped yarn (fig. 7).

Tighten the knot by pulling on the ends (fig. 8). If, as you made the stitch, you didn't center the yarn on the hook, you can even the pile by pulling the shorter end when you tighten the knot.

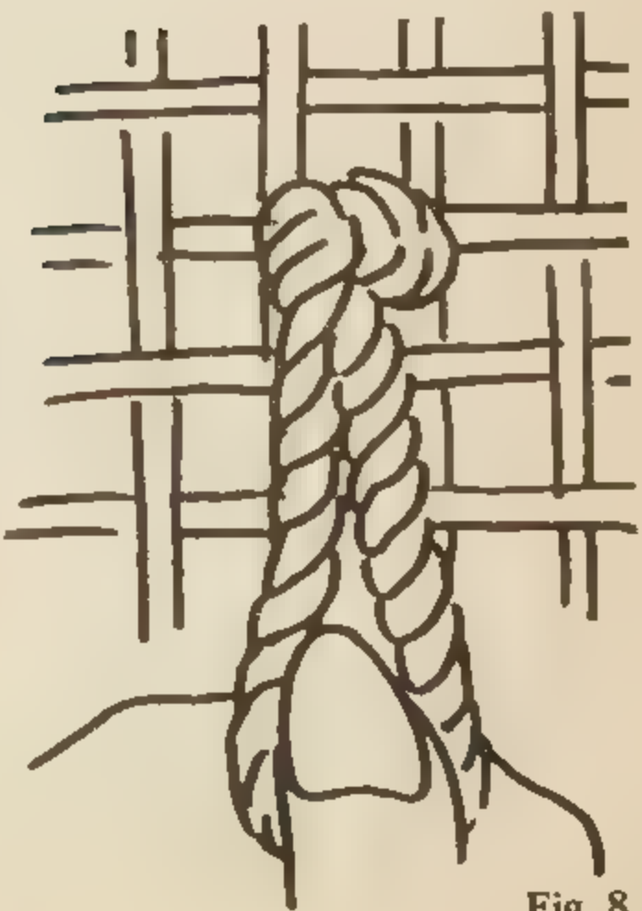


Fig. 8.

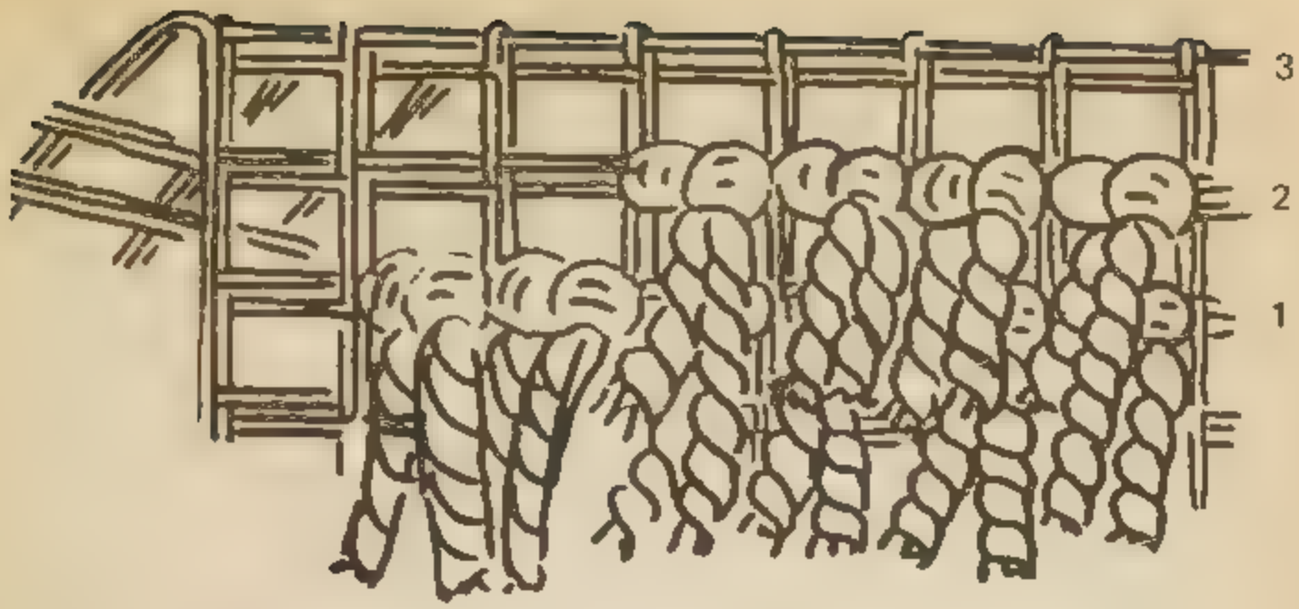


Fig. 9.

Tips for Latch Hooking

- You can hook from right to left or from left to right on a row, but you must always hook from the bottom to the top or you'll become entangled in already formed stitches (fig. 9).
- Fill in every hole on the canvas; don't skip meshes or your rug or hanging will look sparsely and skimpy.
- Always work with the selvages running vertically.
- If you run into areas where you find yourself stitching below a row of already finished stitches, push the tails of those completed stitches up out of the way so you can insert the hook and pull it through without also pulling the stitch above.
- Avoid hooking small isolated areas. In addition to making the stitches below them harder to hook, the isolated stitches themselves tend to get squashed without the support of surrounding stitches. You will find that finished stitches will keep a better looking pile if they march up the canvas from bottom to top in contiguous formation.
- For ease of stitching, try folding the canvas horizontally along the threads (fig. 10) as you insert the hook. When you finish one row, fold the canvas on the next horizontal thread directly above and continue tucking the completed work under the blank canvas.

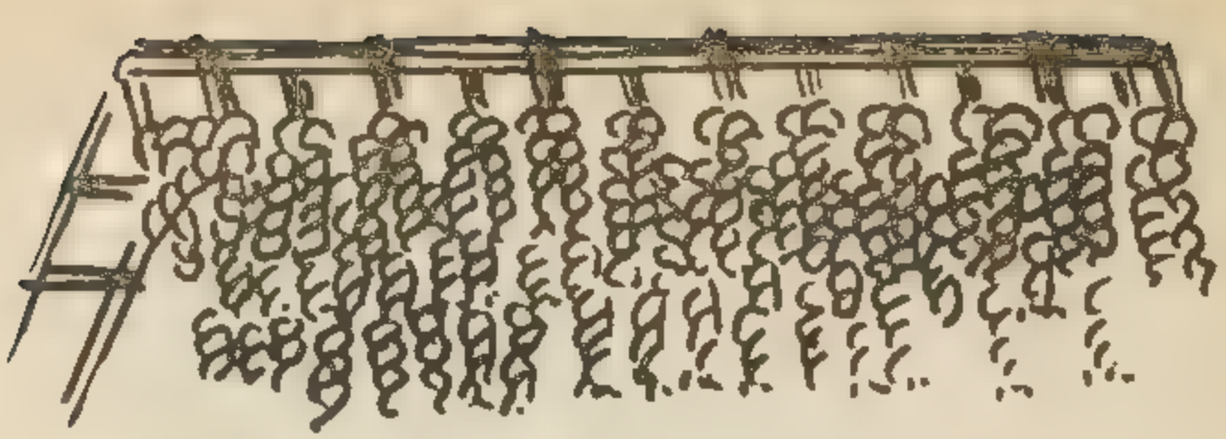


Fig. 10.

• Be sure you insert the hook in the same direction in every mesh so that the tails of each stitch all point the same way—toward the bottom of the project.

• Where two color areas join, you will often be faced with a choice of which color to use in a particular mesh. Look at your design from a distance, and choose the one that best rounds out or completes the pattern. You will sometimes have to make a completely arbitrary choice.

• Large areas of color are more effective than small ones, unless you are working in an established pattern.

• Keep your design simple, and avoid short diagonal lines and small curves and circles. The nature of the stitch is such that you cannot be sure of getting distinct lines because the tails of each stitch usually separate and fall in different directions.

• When working a geometric pattern, a border, or any design that depends on accuracy, be sure to count by rows and not by inches.

• If you want to vary the height of your pile and create more visual interest in the surface, sculpt and bevel the finished pile with a sharp scissors. You can shape areas into gently rolling hills or leave small lines and areas of high pile standing in sharp contrast to lower-cut sections (fig. 11). Although regular latch hooked pieces do not need to be backed, very short pile should be protected by painting the back of the stitches with latex or non-skid rug backing.

• Another method of achieving textural variety is to combine latch hooking with some flat stitches like the cross stitch or half cross, using yarn of heavy enough weight to adequately cover the rug canvas. Flat needlepoint stitches

Fig. 11.

will work well on rug yarn of No. 3, 3½, and 4 mesh, but latch hooking is a little tight on No. 5 mesh needlepoint canvas. You can only work a few accent stitches before they crowd each other.

- Shake your finished work out vigorously so all the ends are freed and stand up.
- To remove any stitches, pick out the loop with your fingers or with a blunt point.

Joining Sections

Sections of latch hooked canvas are joined by the overlapping method. The joints are virtually invisible. Follow these steps, first making sure that the canvas mesh in both pieces run in the same direction.

1. On both sections of canvas, work up to the last two inches on the edges to be joined, then prepare them for overlapping.
2. On the right section, mark the outline of your design, then cut the canvas carefully just on the outside of this line (fig. 12).
3. On the left section, mark the outline of your design. Add five extra mesh and cut between the fifth and sixth threads (fig. 12).
4. Glue the cut edges on both sections with any white, all-purpose glue which dries colorless, such as Elmer's Glue-All or Amco White Glue. Let the edges dry.
5. Lay the first five rows of the right section over the last five rows of the left section so the edges of the designs on both sections meet (fig. 13).
6. Matching the canvas meshes carefully, whip them together with carpet thread, covering one intersection at a

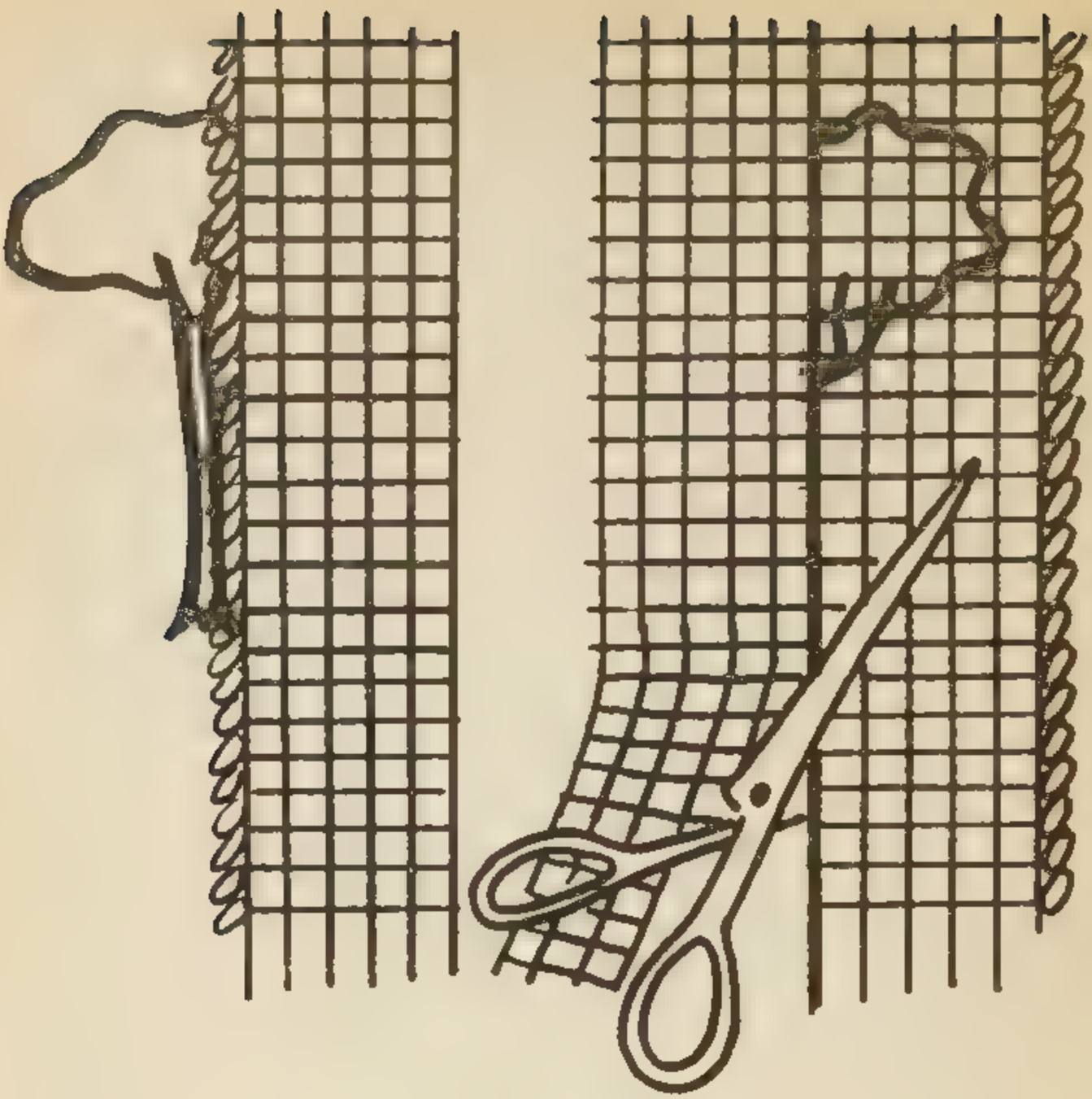


Fig. 12.

time (fig. 14). When you have basted the right section of canvas over the left section, continue to latch hook across the overlapped canvas as if it were one single layer.

If you are using the special cotton backing, join pieces of it by seaming. With right sides of the backing facing each other, seam the backing in exactly the same way as you would any two pieces of fabric, then tack both hems to the undersides of the backing and continue to latch hook.

For additional information on finishing rugs and wall hangings, see Chapter 8.

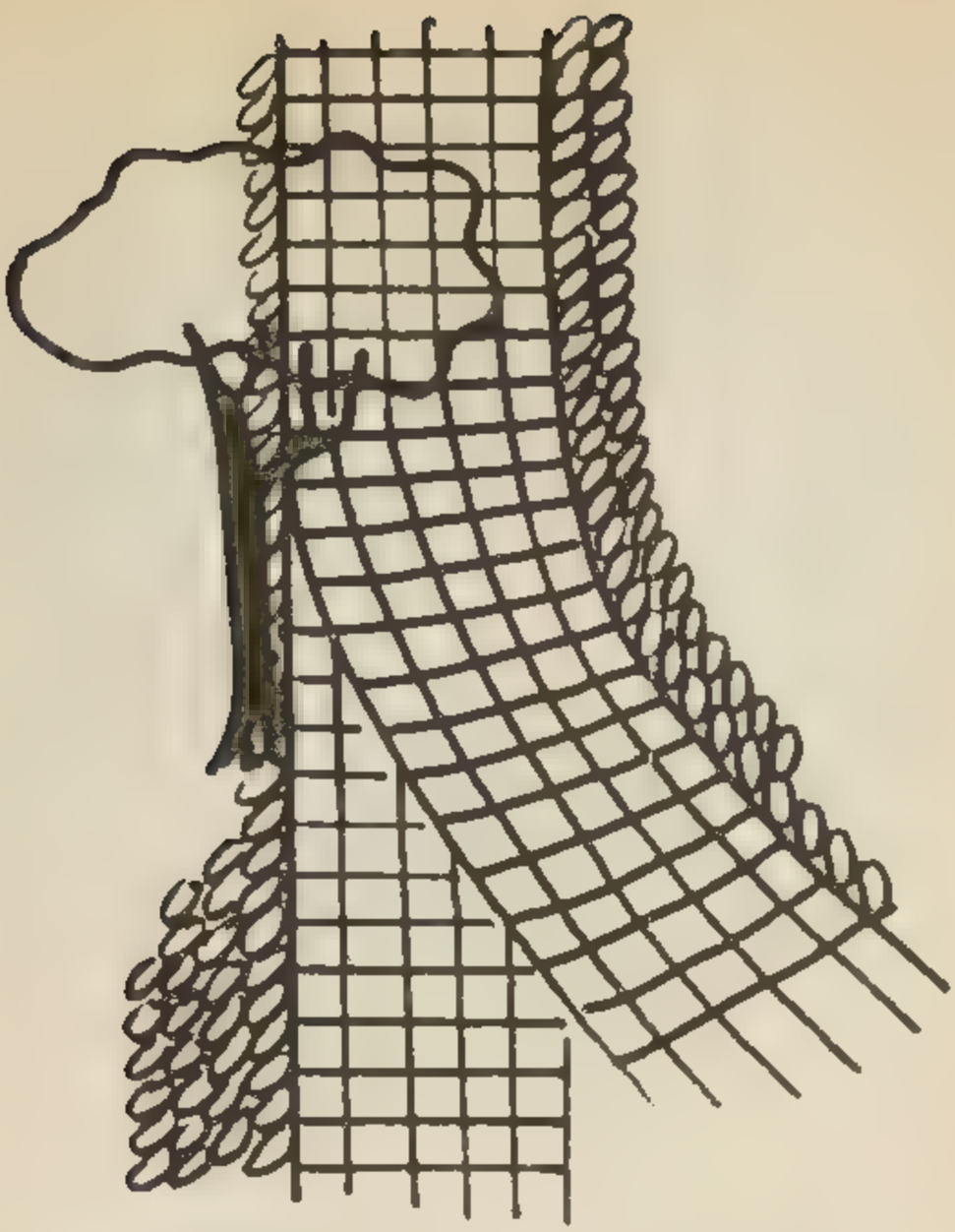


Fig. 13.

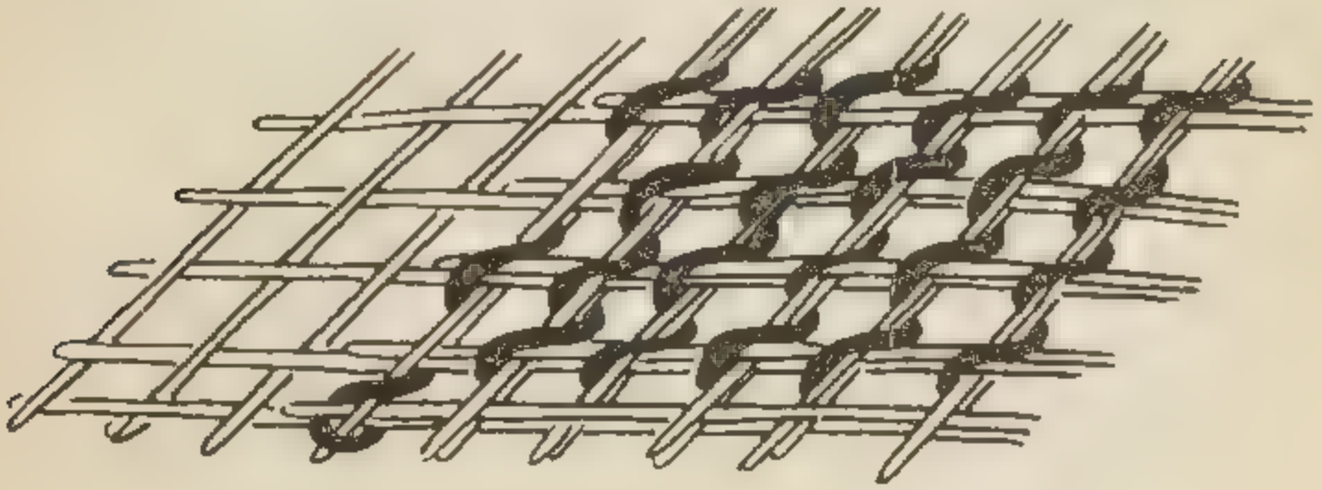


Fig. 14.

Designs

The following geometric and bordered zodiac designs are particularly suitable for latch hooking. Additional design ideas are illustrated in Chapter 6. For instructions on transferring designs to canvas see Chapter 7.

PUNCH HOOKING

Hooked rugs are a long-time favorite in this country. Their popularity dates back to earlier days when hooking was done with a crochet-type hook and strips of fabric which thrifty women cut from their husbands' outworn suits. Today most hooked rugs and hangings are made by punch hooking because the mechanical and automatic devices now available produce virtually the same result in much less time.

The variety of effects you can achieve with punch hooking are singularly different from those you can get with any other rugmaking technique. Choose the punch hooking method if the success of your project depends on most of the following characteristics:

Variety of surface textures: Because you can punch low and high loops, and loops of intermediate height, use thin or thick yarn, mix different colors together, and leave the loops cut or uncut, you can achieve a vast variety of surface textures. Moreover, instead of merely cutting the loops of your stitches for a velvety pile, you can shear and bevel them for special effects. You can further enlarge the textural possibilities of wall hangings by using a decorative fabric as your backing for instance, colored linen or burlap with an interesting weave and leaving portions of it unfilled.

Intricate design details: While simple geometrics and large bold areas of pattern and color can be done effectively in punch hooking, the technique particularly lends itself to designs with small details as well as to large sweeping waves and curves. Unlike needlepoint and latch hooking, which are limited by the nature of the canvas, punch hooking is applied anywhere on a tightly woven backing in curves, zigzags, straight lines, or any other forms. This makes it particularly appropriate for pictorial designs because you can render a landscape, a scene, or a figure fairly accurately.

Speed: Punch hooking is probably the quickest method of making rugs or wall hangings, made even faster by the introduction of automatic and electric punch hookers. Even the commonly available punch needle covers the backing rapidly, and the "eggbeater" type of speed needle, for example, can make up to 500 loops a minute.

Ease of stitching: Once the backing has been tacked to a frame, punch hooking is easy to do. Whether you use a punch hook or one of the speed hookers like the shuttle or eggbeater type, all punch needles are regulated to create uniform loops. This means that no matter how young or inexperienced the hand, the punch needle will always produce uniform looking work. For this reason, a punch hooked project is an excellent one to share with the family.

Durability: If you use long-wearing materials, a punch hooked rug or wall hanging is extremely durable once the back of the stitches has been latexed. However, until you have secured the punch hooking with a film of latex, the stitching is easily pulled out.

These advantages which strongly recommend punch hooking as a useful technique must be counterbalanced by two factors which may be of importance to you:

Lack of portability: Your rug or wall hanging must be mounted on a frame during work to create the surface tension in the backing necessary to make the stitches. Since the frame ought to be at least 16 inches square, it is not easily carried around. For further discussion, see page 41.

Mirror image: Because you punch hook from the back (the finished loops appear on the underside), you must work in reverse to create the design you want on the front, that is, you must work your design in a mirror image. In most

instances, this won't cause you any difficulty and in perfectly symmetrical designs there will be no difference at all in the front and the back but if your design is asymmetrical and particularly intricate, you will have to check the underside periodically to be sure you are getting what you want. Not an insurmountable problem, but one to keep in mind.

Backings

The best kind of backing for punch hooking is strong enough for rug wear yet not so dense that it won't accept the punch needle. Also, it must be closely enough woven to grip and hold the yarn but not so tight as to tire your hand if you use a fairly heavy yarn. Because the yarn must fit the backing properly, you will want to choose a slightly looser weave for heavy yarn and a tighter one for thin worsteds. In general, backings should have a firm and even weave, with about 12 to 15 vertical and horizontal threads per inch, although this is variable and depends upon the weight of yarn.

The most durable backings are made of cotton and linen. Some popular ones are monk's cloth, cotton warp cloth, hopsacking, and Duraback. Some have guide lines of another color woven into the cloth at regular intervals. These backings are sold by the yard like other fabrics, some of them in fabric shops, a few in needlework shops. They range in widths up to 200 inches.

Burlap, which is made of jute, has been popular in the past as a backing, but is far less durable than cotton and linen. Its threads seem to be less resilient; they tend to break under slight tension and don't clutch the yarn as well. However, burlap has an interesting texture and can be used effectively in a wall hanging, especially if you leave some of the backing unstitched and incorporate it into the whole design.

Whichever backing material you choose, be sure it is at least three inches wider on all four sides than your design. This excess, which later becomes the hem, will be tacked onto the frame with enough allowance to clear the wood so you can punch without interference. Even if your design is oval or round, cut your backing in a square or rectangle so you can secure it well to the frame.

Preparation of backing: If you have left a generous hem around the edges of the design, you won't have to prepare the edges of the canvas in any special way since it won't matter if the edges fray a little. But if your hem is skimpy or if the material tends to ravel easily, protect the edges with overcasting, masking tape, or a line of machine stitching on a narrow turned hem.

Yarns

The only requirement for punch hooking materials is that they pass through the eye of the punch needle smoothly. If they don't move through easily, the stitches will either pull out entirely or be uneven. As a practical matter, yarn works best. Wool is a perennial favorite, and new synthetics have been developed. For instance, Columbia-Minerva has an all-acrylic yarn that is machine washable. In addition to rug yarn, you can use tapestry yarn, knitting worsted and even Persian wool, doubling the strands if necessary.

Other materials you can punch with – if you can cut them into thin enough strips with a slitter include linen, mohair, nylon, leather strips, plastic, cording, felt, and all kinds of scrap fabrics.

Before deciding on your punching material, it is best to try it out on the backing. Punch a square inch on the hem allowance to see how the yarn behaves and determine the best spacing and how much material you will need. You'll find that even rug yarns of the same weight from different manufacturers will behave differently on the same backing. Some will open out and cover the backing fully; others will remain in tight loops, requiring closer stitching to cover the same area.

You may also want to consider other factors. Heavy yarns are more durable than lightweight yarns, especially in high-pile projects, and are therefore more suitable for rugs which will see heavy traffic. Heavy yarns require fewer stitches per square inch. Lightweight yarns, for the obvious reason that they weigh less, are better for wall hangings. Some materials are determined by the kind of speed hooker you want to use. For example, the extremely fast-stitching Norcraft rug needle cannot accommodate cloth strips at all, nor yarn heavier than regular 4-ply knitting worsted.

Note: If your yarn doesn't come in a pull skein, wind it into a free-pulling ball. Of course, you can use short lengths of yarn like Persian wool; you will simply have to thread your needle much more frequently.

Yarn estimates: General estimates of your yarn needs are rarely reliable since they depend on the type of backing, the

weight of the yarn, the height of the loops, and the density of the stitching. The most reliable yardstick is to punch a square inch of backing in the wool you have chosen, with the needle set to make the height loop you want. When you have completed a square inch with the desired stitch backing, pull out the yarn and measure it.

You may get help in estimating yarn requirements from either the manufacturer of the punch needle or of the wool. For example, George Wells, a rugmaking expert who runs The Ruggery, estimates 8 ounces will cover a square foot, using his rug wool and the Columbia-Minerva Deluxe Rug Needle. Norden Products, on the other hand, estimates that you will need 3½ ounces for the low loop, 4½ ounces for the medium loop, and 5 ounces for the high loop when you punch with their Norcraft Speed Rug Needle, using their yarn and burlap backing.

In lieu of making your own square-inch sample, you can probably get a fairly good idea of needed quantity from a needlework shop (preferably the one where you will buy your materials). Buy generous amounts of yarn in the same dye lots; extra skeins are usually returnable.

Punch Hooks and Needles

Punch hooking is done with various type of speed hooks:

Punch needle: This is the most popular device used for punching rugs, readily available and inexpensive. It is generally used with yarn, rather than strips of fabric. In its simplest form, it has a handle with a tubular needle at one end of it and a yarn carrier at the other end. A particularly versatile punch needle is made by Columbia-Minerva which comes with two tubular needles, one for rug yarn, a thinner one for lighter weight knitting worsteds. It has ten settings to regulate the heights of pile, ranging from ¼ inch to ¾ inch high. It loops well and can be threaded easily.

Shuttle hooker: This type of hooker—for example, the Susan Burr or the Tru-gyde Hooked Rug Needle—consists of two pieces of wood and a needle, and requires the use of both hands in a back-and-forth shuttle motion to form the loops. It moves automatically from stitch to stitch. The

Tru-Gyde, which can make loops of ¼-inch, ½-inch, ¾-inch, and 1-inch height, comes with two sets of points to accommodate both yarn and strips of fabric.

"Eggbeater" hooker The very fastest hooking tool is the Norcraft Speed Rug Needle imported from Denmark by Norden Products. It makes up to 500 uniform loops a minute, walking automatically from stitch to stitch in any direction as you turn the circular handle in an eggbeater like action. It adjusts to three different heights of loops: low, medium (recommended for rugs), and high (for sculptural effects). Its great speed and ease of stitching is a little offset by some difficulty in threading it and the fact that it only

needle.

Frame

A frame over which to stretch the backing taut is an essential tool in punch hooking, since it provides the tension necessary for stitching. There are many kinds of frames available from rug supply shops. They can tilt, rotate, collapse, and adjust to various size backings. However, you can use a discarded picture frame or make a perfectly adequate and simple frame of your own by assembling two pairs of artist's stretchers which you can buy very inexpensively at an art supply store. You can also make a frame with 2 x 4's nailed together and reinforced with flat angle irons. Use wood strong enough not to warp but soft enough to accept tacks or staples.

The size of your frame will depend to some extent upon the size of your project and the working arrangement that is most comfortable for you. If you like to work standing up over a large area, your frame can encompass your entire project and rest on two saw horses or other supports. If you are going to prop the frame on your lap against a table, a good size to use is 24 inches square, or 20 by 36 inches. The frame can be smaller than the finished project, because you can move the backing around on it when you want to change your area of work and simply retack the backing, even though finished stitching. Choose for your project a frame that is small enough to be easily manageable and big enough to avoid constant retacking.

Note: The only way you can set a frame directly on the top of a table is if the frame itself is at least 4 inches deep, since you need almost that much clearance when you punch hook the long loops. This 4-inch depth is required for table hooking, no matter what the other dimensions of the frame are.

Once your frame is assembled, you are ready to attach the backing. Lay the design *face up* on the frame, with the boundaries of the pattern at least an inch in from the inside of the frame; you need this inch clearance for proper action of the punching tool. Using tacks, a staple gun, or push pins, secure the center point on all four sides, then work toward the corners, alternating on either side of the center tack.

Fasten the backing on absolutely straight; if it is crooked in the mounting, it will be crooked in the stitching.

You will find that during the punching you may have to retack the backing several times because the weight of the yarn or the pressure of punching may loosen it. If you want to move the backing to a virgin area and have to tack through completed stitching, try to insert your tacks between the loops rather than through the yarn.

If you find that you are retacking your backing frequently, you may want to consider this simple device suggested by George Wells: Nail pieces of tackless carpet strips to the top of your frame, the slanted nails on it pointing outward. (You can buy the strips in four-foot lengths in many carpet stores.) Simply hook the backing over the carpet strips; it will be held securely by the slanted nails.

How to Punch Hook

Shuttle and eggbeater types of hooks work virtually automatically, and instructions for threading and operating the mechanisms are included with the tools, so detailed instructions will be given only for the punch hook, the most popular and widespread of these speed hooking devices. However, the general instructions which follow are useful no matter which speed tool you use.

Threading the needle: Assemble the needle according to the manufacturer's instructions (fig. 15). Thread it by passing the yarn through the metal ring at the top of the handle, then loosely over the channel and through the eye of the needle at the bottom (fig. 16). Hold the needle in your left hand (if you are right-handed), and place your left thumb loosely over the channel and the yarn. With your right hand, pull the yarn out and down until it drops into the channel. You are now ready to work (fig. 17).

You might find threading the punch needle a little difficult at first, but after a few practice passes, it will came easily. If you have consistent difficulty in getting the yarn inserted in the channel, the yarn may be too thick for the needle. Remedy the situation by using lighter weight yarn or a thinner needle, if one is available.

Fig. 15A

Fig. 15B

Fig. 16.

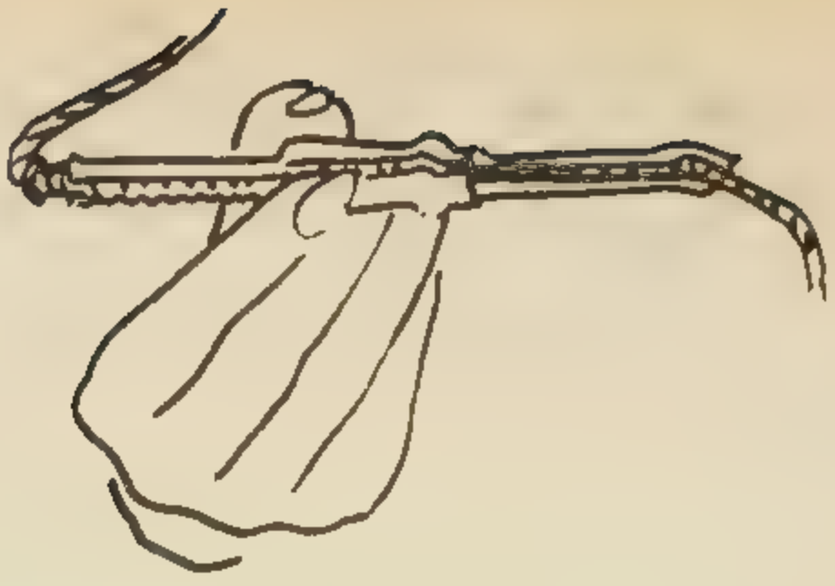


Fig. 17.

Stitching: Once the needle is properly threaded, make sure the yarn pulls freely from the ball or skein, then leave about two inches of yarn extending through the eye of the needle. With one hand hold the needle vertically, and with the other hold the tail of yarn on top of the backing. Insert the needle down through the backing all the way until the handle hits the surface of the material (fig. 18). Now withdraw the needle only until it clears the surface of the backing and slide it to the next stitch (fig. 19). You can leave the starting tail of the yarn on top of the backing or pull it through to the underside (the face of the project); just be sure it doesn't pull out.

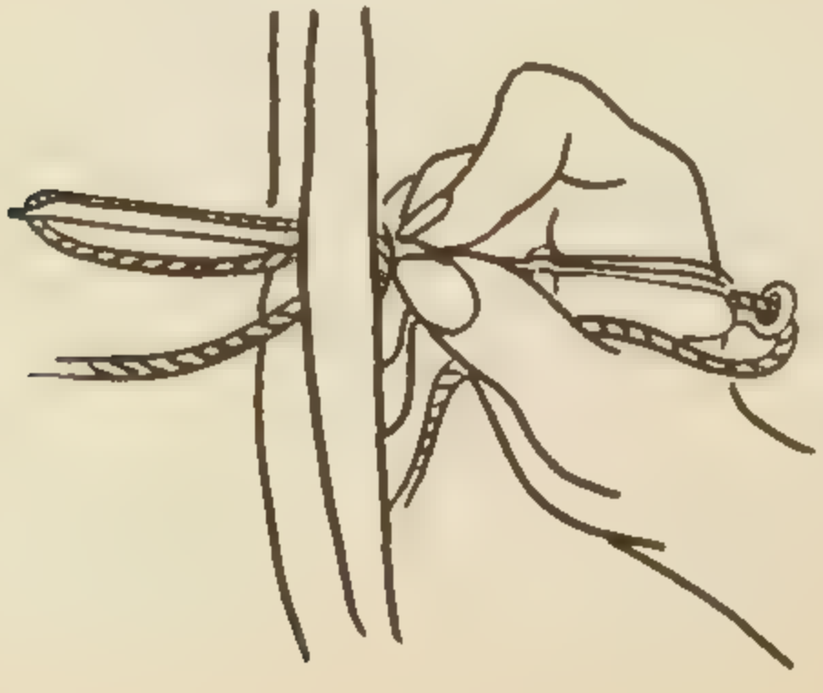


Fig. 18.

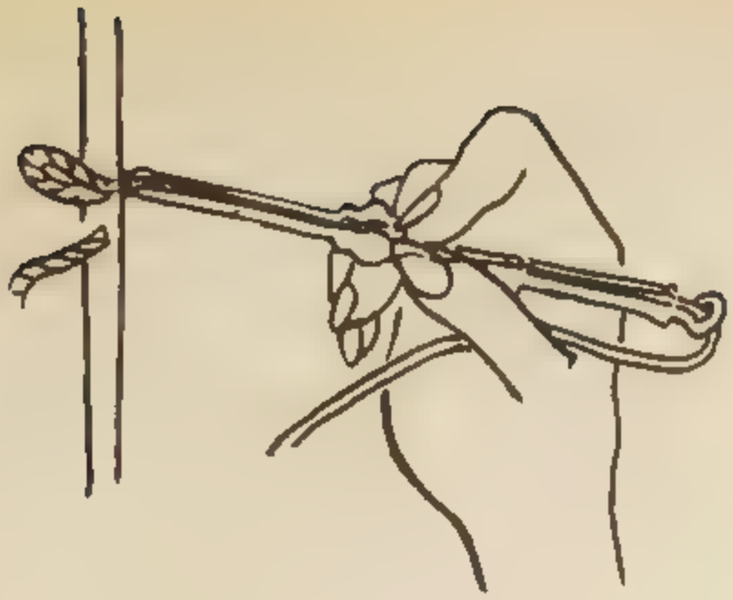


Fig. 19.

As you move toward your next stitch, keep the channel of the needle facing the direction of your progress (fig. 20).

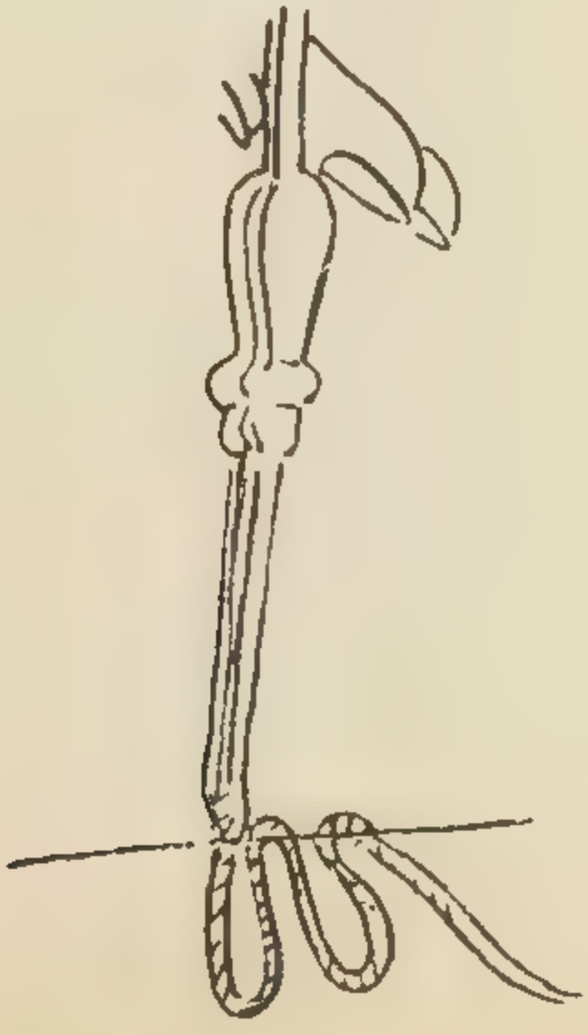


Fig. 20.

Whenever you change the direction in which you are stitching, simply swivel the needle around so the channel is always facing the line of march. If you find it particularly awkward to stitch in one direction (for example, your hand sometimes obscures the stitching area), just turn the frame and canvas upside down.

To keep the loops uniform in height, follow these three rules: Always insert the needle as far as you can, until its hilt is stopped by the backing; never raise the needle above the surface of the backing or the just-formed loops will be pulled up a little; and be sure the yarn moves freely through the needle.

When you are finished working in an area or want to change colors, hold your last stitch down on the underside (the front of the project) with one hand while you withdraw the threaded needle. This will prevent the last loop from pulling up. Cut the yarn, leaving a one-inch tail. You can leave these starting and finishing tails on the back or front. If you are not going to cut the loops of your completed rug or hanging, you may want to keep the tails in the back so they don't spoil the look and texture of your finished work. If you are going to cut the loops for a shaggy effect, you can bring the tails to the front where they will mingle with the sheared yarn. In that case, you may have to trim them to the height of the cut loops.

Stitching gauge: Denseness of stitching depends on the thickness of the yarn, the density of the weave of the backing, and the height of the pile. Your stitches will be closer together with lighter weight yarn and with low-pile loops. Your best guide is to punch a test area to establish the stitching gauge that best suits your yarn and backing.

Note: If you use the Columbia-Minerva punch needle and rug yarn a general stitching guide is 24 stitches per square inch; that is, four rows of six stitches each. You may find you want the rows a little closer together, but don't make them so close that they bunch up and prevent the backing from lying flat.

Plan of work: In general, hook the smaller areas of pattern first, then the border, if any, and save the background for last. However, there are no fixed rules and you may want to

work one entire section of the rug—including the borders and background—before moving on to other parts of it.

Start by outlining your design, then fill in with rows of punch hooking, following the contours of the outline and working toward the center (fig. 21). For example, a circle would be stitched in a centerward spiral, a square or rectangle in gradually shortened rows that march around the figure parallel to the edges (fig. 22).

You can vary this pattern of stitch-making to get different effects in the tone or "movement" of the surface texture. For instance, the lamb pictured on the cover was worked as in figure 21 to catch the feeling of movement and roundness. However, really bold special effects are hard to get with this kind of directional stitching because the loops tend to twist as soon as they are made.

Fig. 21.

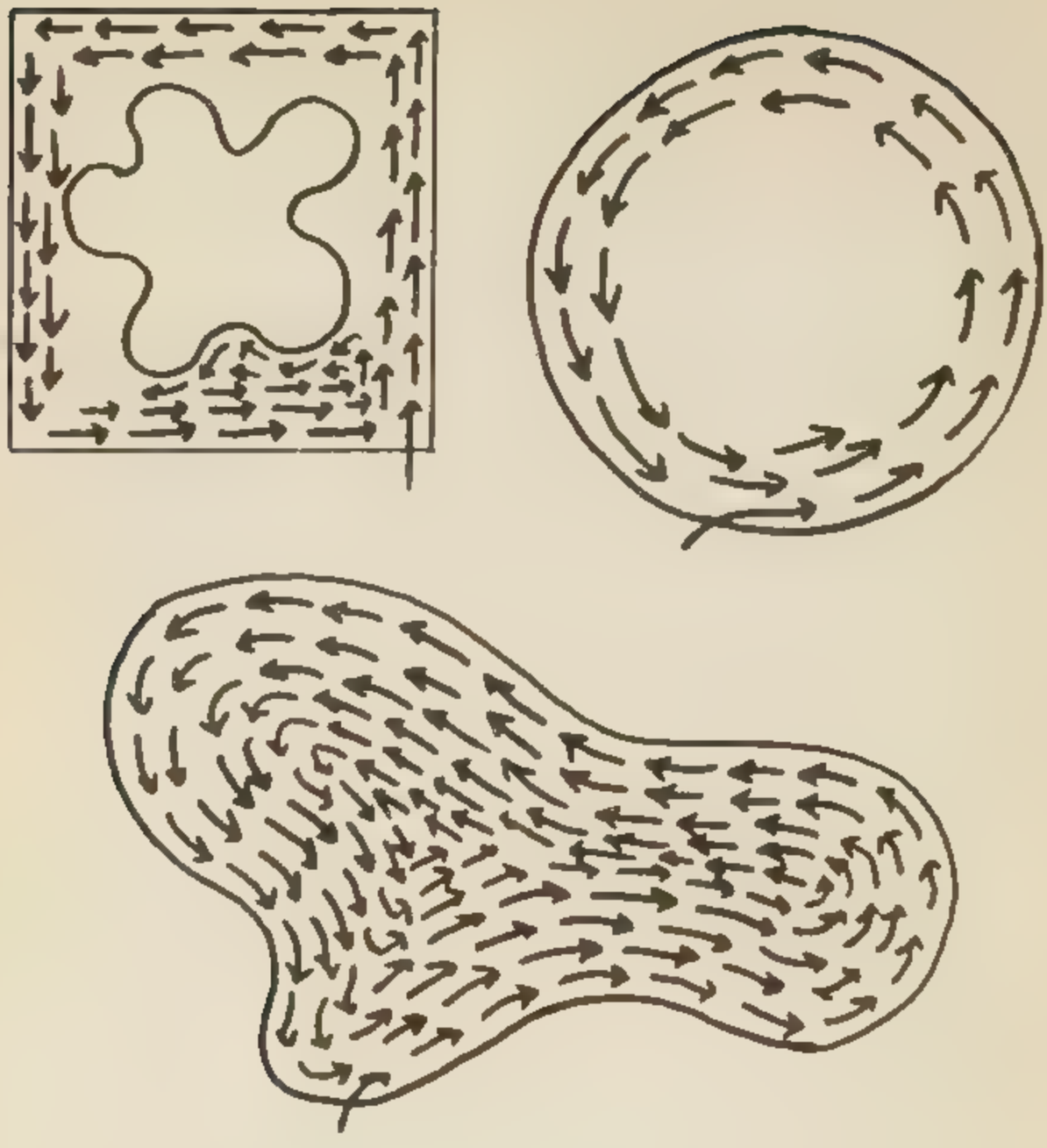


Fig. 22.

Background stitching can be done in straight lines, curves, waves, zigzags, or by following the outlines of the design figure it surrounds (fig. 22). The direction of the stitching doesn't show at all when the pile is cut, but does when the loops are left uncut, and particularly if they are short. Straight line stitching is fast-moving and gives a clean-cut look. Use it for cut pile projects. Curved and scalloped lines add texture and can blend odd dye lots or tweeded yarns well. Choose the method of background stitching that best complements your principal design.

Tips for Punch Hooking

Hooking enthusiasts quickly develop their own tricks and shortcuts, but you may find some of the following tips helpful.

- Keep the yarn hanging loose at all times. The slightest pressure will make your stitches uneven.
- Try to buy wool in pull skeins; otherwise, wind it into a ball.
- If you can't find the color or quality yarn you want in a skein, don't hesitate to buy it in shorter lengths. You will just have to rethread your needle more often.
- The yarn must rest in the groove of the needle and not slip out. If it doesn't, the needle is too big or the yarn is too thin.
- Consider knitting worsted for wall hangings because of its light weight.
- For a tweedy effect, substitute two strands of lighter yarn for heavier rug yarn, using different colors or different shades of the same color for depth.
- To thread two strands of yarn in the needle, twist them together and insert as if they were one.
- Keep the backing tautly stretched over the frame. Retack as often as necessary, since it is likely to loosen from the pressure of stitching and the weight of the completed work.
- Tight backing helps grip the stitches. If stitches don't catch in the backing, the backing is either too loose or the yarn and needle are too thin. You can use a thin punch needle only on very tightly woven cloth.
- If the stitches pull out, or if you want to remove them, they will leave holes in the backing. Restore the material to its original weave by scratching the area back and forth with your fingernail.
- Be sure to hold the needle vertically or else the yarn may become entangled in already formed loops.
- Work a swatch of punch hooking so you can test your stitch gauge, which should be about 24 to 30 stitches per square inch, depending on the yarn and backing. And after you have hooked a few inches on your project, check the

stitch gauge to be sure you are covering the backing correctly. Don't be alarmed if the rows seem far apart from the back; turn the frame over to see how well the loops fill the area.

- If you want a stitching guide to follow during work, draw lines one-quarter inch apart (or closer, depending on your own particular gauge) on the backing. Then stitch *on top* of the lines. *Note.* There will not be one-quarter inch *between* rows.
- Don't carry yarn from one area to another on a rug; the overlaid yarn will receive greater wear because it is slightly raised. But you can skip short distances with yarn on a wall hanging where abrasion is not a factor. When carrying the yarn across the back, be careful to leave enough slack so the last-made loop doesn't pull.
- If you want to pull out a stitch, carefully withdraw the threaded needle and pull the yarn down until the tip of the needle is just touching the surface of the backing, then resume punching.
- When you are nearing the end of the length of yarn, keep stitching even when the yarn end goes through the top hole of the needle. Work until you run out of yarn at the needle's eye.
- If you are working with yarn that spreads after being looped, or are inserting a row of stitches between two already formed rows, spread the finished rows apart with your left hand from underneath so that the punch needle doesn't split the existing loops. This is also handy when you are changing from one color area to another.
- When you are going to move your rug around on the frame, don't hook right up to inside of the frame in even rows, but create a random pattern around the edge. This way two separately stitched areas will appear perfectly blended where they meet.
- When you want to keep the color areas completely separate and distinct, reserve a little extra space between them to give clear color separation.
- When you want to blend adjacent areas of color unobtrusively, hook the shared boundary in a zigzag rather than a straight pattern so that fingers of one color jut into the area of the adjoining color (fig. 23).

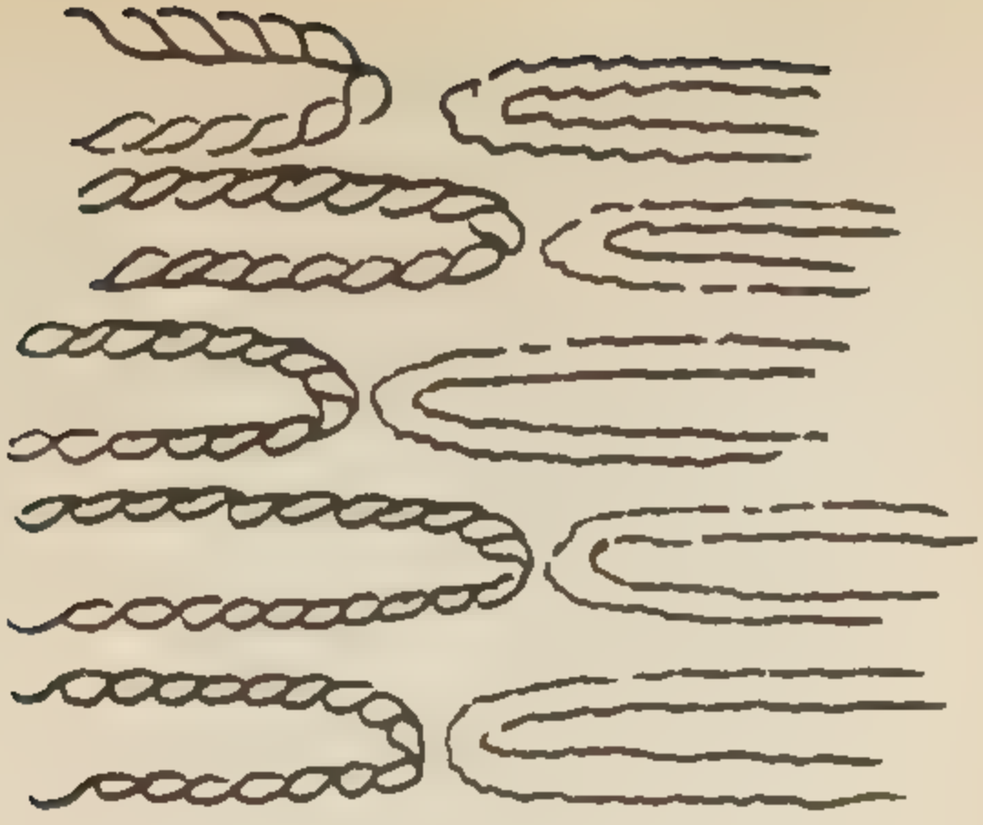


Fig. 23.

• If you want the background to recede unobtrusively, hook it in short half moons or scallops rather than all in one direction.

• If you want the background to have movement and life of its own, hook it in swirls or in the directions you want to emphasize.

• To protect the outer edges of a rug where it gets the most abuse, hook two rows very close together at the edges. They will give added protection and a nice tight finish when the edges are turned under for hemming and binding.

• Work areas of high pile first, saving areas of lowest pile until last. This will prevent your punch needle from becoming entangled in already formed loops. If you do have trouble with existing stitching, you will have to hold them on the underside with your free hand.

• If the spacing is too far apart between rows and the resulting pile looks sparse, add extra stitches between existing rows, using finer yarn if you like.

• To make longer loops than usual with a punch needle, hold the loop on the underside with your hand so that the withdrawing punch needle cannot take up the existing yarn and must feed additional yarn, thus creating a longer loop.

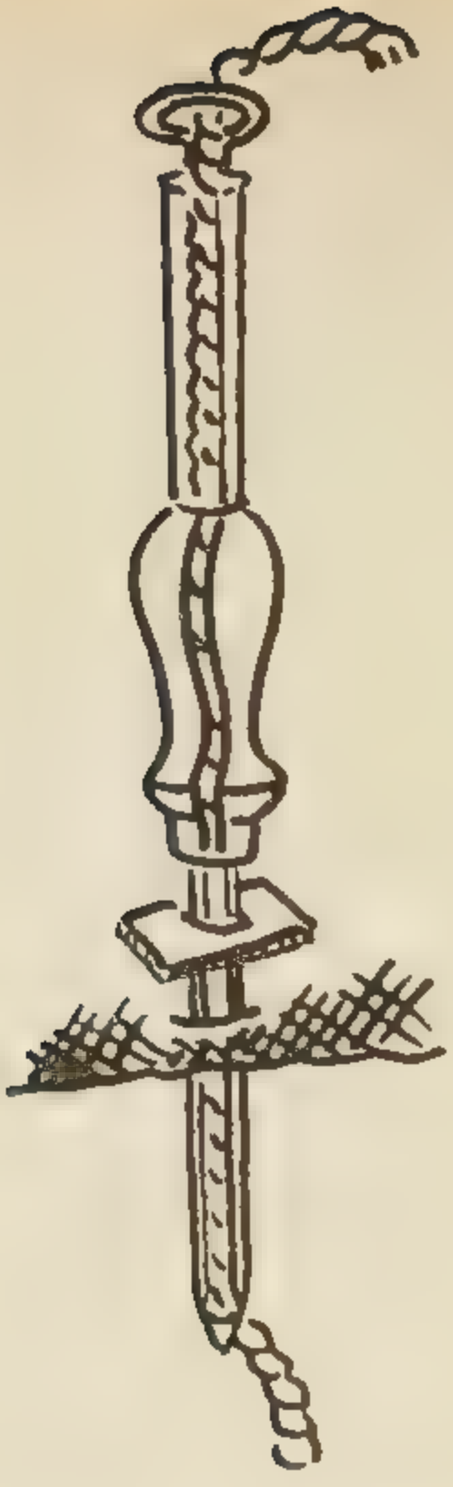


Fig. 24.

• To make shorter loops than are normally produced with a punch needle, impale an extra guard a piece of rubber or heavy cardboard—on the needle shaft just below the handle to stop the downward thrust of the needle sooner (fig. 24).

• Try to stitch areas of dark color first, reserving the lighter areas for last so the yarn doesn't get soiled.

• Sign your handiwork for posterity by hooking your initials and the year made into the background. Remember to hook the letters and numbers in reverse so they will come out right on the front.

• Vary the heights of the finished loops by changing the gauge in the punch needle. Most needles have at least high and low gauges, and the Columbia-Minerva, for instance, has ten. Changes in height will add textural interest. For example, you can use the longest loop to make the center of a flower and use progressively shorter loops as you stitch out toward the petals.

• If you want to set off a design, outline it in shorter loops. They will disappear among the higher loops of the design and the surrounding area, but they will leave a little room for the outline of the design to "breathe."

• If you want a single row of high-pile loops to stand up, stitch rows of lower pile as close as possible on either side of it. These will support the single row of high pile so it won't flop over.

Fig. 25.

• For additional textural interest, cut some of the loops and leave others uncut (fig. 25). For example, cut the long center loops of a flower's center in a deep pile and contrast with a shallow flat looped look on the leaves. Or cut the background and not the design. Or cut just the outline stitches of a figure.

• Cut loops for pile with a thin, sharp, pointed scissors, but don't cut any loops until you have secured the back of the stitches with latex (see Finishing, page 56). You don't have to wait until the project is completed to latex sections of the backing and shear the loops.

• You can create additional sculptural effects by beveling the sides of stitches and creating areas and design in low and high relief (fig. 25). Again, never bevel before the back of the stitches have been locked into place with latex.

Design Tips

- Consider incorporating areas of plain canvas as an integral part of your design, as on the cover scene of "The Peaceable Kingdom." This is particularly effective if you use burlap, which has an interesting weave, or linen, which comes in different colors.
- Try outlining an object in one color and filling it in with another, or outline in a deeper shade rather than a contrasting one.
- To draw a straight line on your backing, use a well-sharpened pencil and draw it between two threads. Don't rely on a ruler, which will probably not conform to the straight of the fabric.
- Designate color areas on your backing with indelible markers, numbers coded to your design paper, or with snips of actual yarn hooked into the appropriate areas. Don't paint your design on the canvas because the paint stiffens and sometimes clogs the material.

Repairs

- If rows of loops appear uneven, insert a pencil, pen, or knitting needle through them to even them out.
- If one loop is uneven, use a crochet hook to pull it from the front if it is too short, or from the back if it is too long.
- If some loops were inadvertently split by subsequent punching, leave them alone, or consider cutting the area for a shaggy effect. Never pull on the yarn or you will risk "running" the whole row.
- To repair a worn or damaged area, pull out all the affected stitching, salvaging as much of the original yarn as you can. Then sew a new piece of backing which is at least one inch larger all around, to the bottom of the rug or hanging. Fill in the damaged area, hooking through both thicknesses of backing and matching the yarn as closely as possible.
- If the point of your punch needle becomes blunt, sharpen it with sandpaper or a knife sharpener.

Joining Sections

The easiest way to join two sections of punch hooking is by seaming them together, just as you would two pieces of fabric. Finish each section, punching right up to the edge of the design. Then match the pattern, baste the two sections, right sides together, and machine or back stitch (fig. 26). Try to get your seaming line as close as possible to the finished hooking so there will be no gaps at the join. To bind and miter the hems, see Chapter 8.

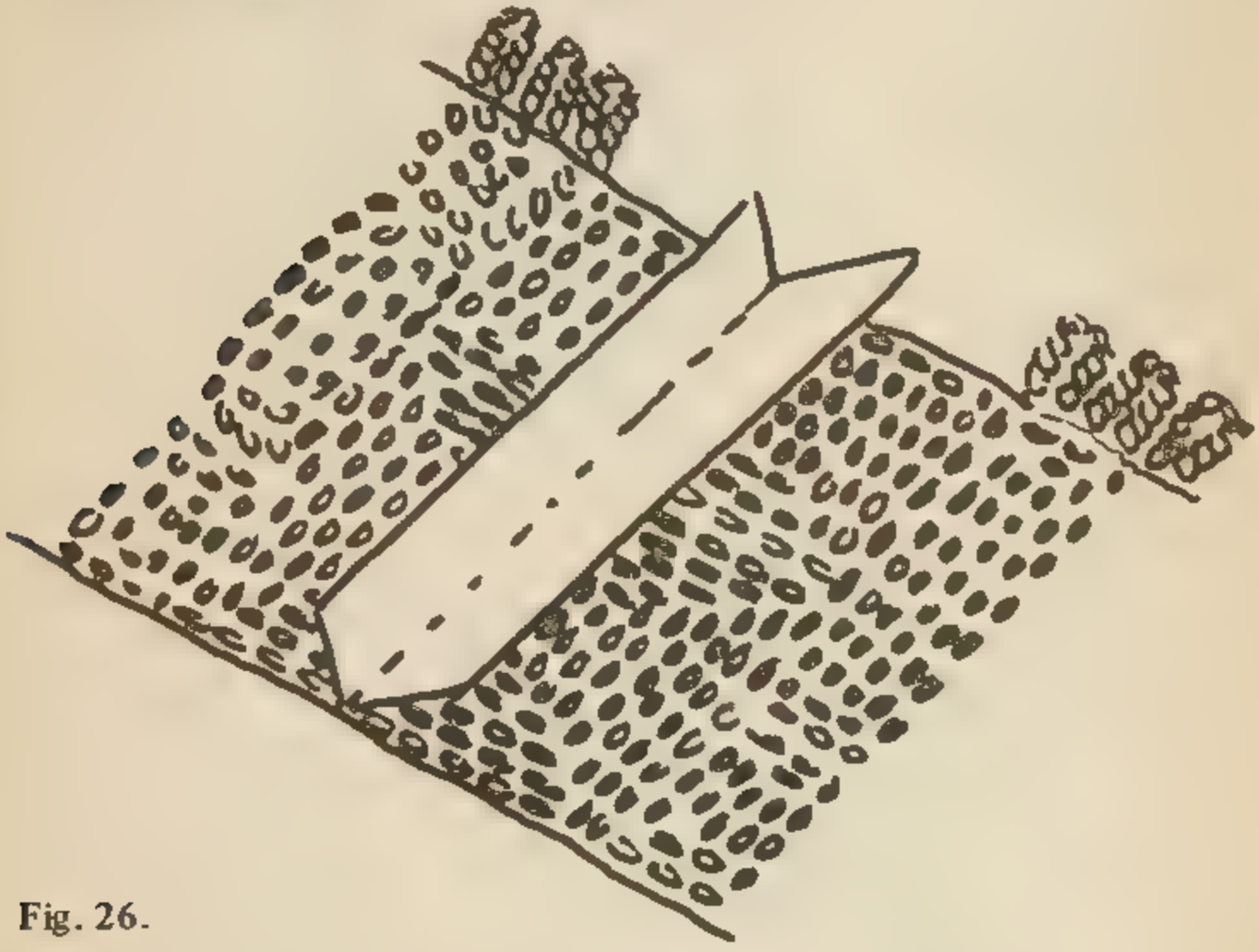


Fig. 26.

If a seamed join is not possible, you can join two sections by overlapping them before they are stitched. On each section work up to the last two inches on the sides to be joined, then lay the unworked strip of one piece of backing over the other, and baste or machine stitch them together (fig. 27). Punch hook through the double thickness, stitching as much as possible across the short way rather than down the length of the overlap. If you have trouble getting through both thicknesses of backing, pre-punch a series of holes with an ice pick before stitching.

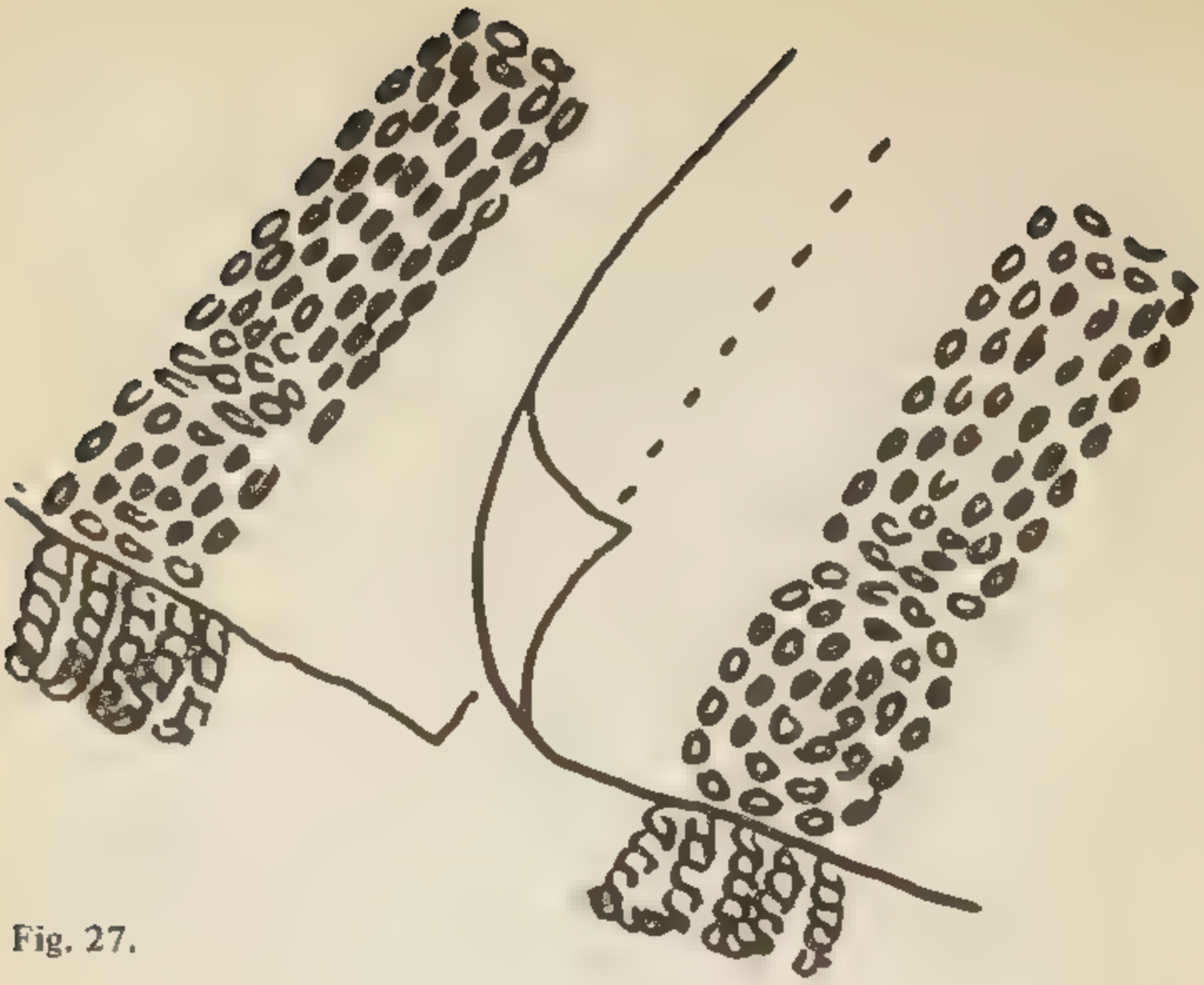


Fig. 27.

Finishing

An essential finishing procedure is to latex the back of a punch hooked rug or hanging. This will secure the stitches so they can't pull out and, in the case of a rug, skidproof it. And, if you apply the liquid latex while the backing is still tacked to the frame, as the latex dries, it will actually block your project.

Before gluing, trim any tails left on the back to less than one-half inch, or pull them through the backing to the front. Then apply the liquid latex to the backing with a stiff, fairly wide acrylic brush, a spatula, a piece of heavy cardboard, or even with your fingers (it becomes gummy and peels off like rubber cement). The latex will dry in about 24 hours, but you can speed up the drying with an electric light bulb or a heater kept at a distance of at least two feet.

After the latex has dried, remove the project from the frame. You can now cut the unstitched backing to within 1½ inches of the loops on all sides, miter the corners, and hem the material to the back (see Chapter 8). You can even eliminate a hem entirely. Simply miter the corners, fold back the hem on all sides and secure with pins. Then apply latex over the pinned hem. Remove the pins before the latex dries completely. On curved rugs or hangings, which are particularly easy to finish in this technique, ease the hem at the back and place the pins fairly close together. Pleat where necessary. When the latex dries, the hems will be secured to the backing.

Note: If you have left sections of backing unstitched as part of your design, don't apply latex to them. The latex will seep through to the face of the project.

For additional information on finishing rugs or hangings, see Chapter 8.

Designs

The designs on the next two pages are particularly suitable for punch hooking because of their free-flowing curves, and because of the actual shape of the watermelon rug or hanging. "The Peaceable Kingdom" is illustrated in color on the cover.

Additional designs are illustrated in Chapter 6. Instructions on transferring designs to backing are included in Chapter 7.

RYA

Rya, which comes to us from Scandinavia, is a knotting technique resulting in a shaggy pile. Strictly speaking, it does not refer to a kind of wool or to a rug, although it popularly designates a long shaggy pile rug made with a tightly twisted yarn.

Rya rugs and wall hangings are easy to make with very little expertise, and you can produce remarkably beautiful examples on your first try. Consider a rya rug or wall hanging if the following characteristics appeal to you.

Shaggy pile: Obviously, this is the prime characteristic of a rya rug or hanging. It differs from pile rugs made by latch or punch hooking both in the height and irregularity of the pile. Whereas the pile produced by either latch hooking or punch hooking rarely exceeds one inch, rya pile starts at one inch for hangings or pillows and often is as long as 2½ and even 3 inches. And whereas the uniform shorter pile of a punch or latch hooked project stands up straight, creating a cut velvet look, the longer pile of rya falls over in a casual, layered look.

Richness: The rich look of rya rugs and hangings comes partly from the height of the pile and partly from the blending of the colors. Rarely is each knot made with one color yarn; instead, the three or four strands used in a single knot are often different colors. When these colors are closely related, they enhance the richness and depth of the article. For instance, an area stitched with one strand each of dark blue, medium blue, and dark green will be much more effective than if it were stitched with three strands of dark blue.

Large abstract designs: The nature of the technique and the stitch transforms precise lines into indistinct areas and realistic scenes into abstractions. While rya is not the technique in which to transcribe small and detailed designs, it

is marvelous for bold and sweeping ones, particularly if they involve areas of graduated colors. Rya yarns are available in several shades of the same color, so exciting and subtle combinations of colors are possible.

Speed: The rows of stitching on rya backing are about half an inch apart and you make only three stitches per running inch (only six stitches per square inch). Because your work will progress quickly, the rapidity with which you can cover a canvas is one of the many attractions of this technique.

Ease of stitching: Matching the speed of stitching is the ease of doing rya. Learn one simple knot and you have mastered the technique.

Durability: The hard-wearing qualities of rya are due mainly to the quality of the yarn and the backing. Real rya yarn is tightly twisted sheep's wool of excellent quality, and the backing a tight weave of linen and wool.

Portability: The portability of a rya project depends on its size and how close to completion it is. Obviously, you can carry a small hanging around with you more easily than a large one, but as you near the end of even a small project, the yarn itself may become too heavy to tote. As for a rug, the backing itself is heavy, even without any stitching. But if you can manage the weight, there is no reason why a rya project isn't portable.

Backings

Rya backing must be solidly woven because the durability of the finished project will depend as much on the backing as it will on the relatively few stitches that are made on it. Imported rya backing is made of linen and wool, the weft (horizontal) threads tightly woven, while the warp (vertical) threads are spaced fairly far apart, about six to the linear inch. As you can see in the photograph, every half inch there is a horizontal gap in the weave, and it is here that you make the knotted stitches, securing them around the sparsely spaced vertical threads.

Scandinavian backing is imported by Coulter Studios in New York by the yard in seven widths, ranging from 17 to 47

inches wide, as well as in 17 special sizes already bound and finished for rugs or hangings. This is one of the few places where you can buy rya materials in non-kit form.

Paternayan Brothers sells a different kind of backing that can be used for rya and other knotted stitches. Called Knot On, it is very loosely woven, with 8 vertical threads to the inch horizontally and about 7½ thicker threads to the inch vertically. To use it as a rya backing, make stitches in every fourth row. It is available in widths of 40 and 72 inches.

Actually, you can adapt any firmly woven, heavy duty cloth for rya use. If the material doesn't "give" enough for you to insert the threaded needle, pull out one horizontal thread every half inch or so to duplicate a rya backing, and

make your rya knots across these pulled rows. Always work from selvage to selvage.

Preparing the canvas: Since rya backing is available in so many widths, try to choose one that exactly fits the width of your project so you don't have to make side hems. (If you have to join two or more widths for a rug, see Joining, Sections, page 70.) To hem the two ends, turn the backing under twice, as in a regular dress hem, and baste to the back.

Yarns

Rya yarn is springy, tightly twisted 2-ply wool that doesn't get fuzzy during use. It is generally mothproof, fadeproof, and sold by the skein. It comes in two weights, one for rugs and a lighter weight yarn for wall hangings and pillows. For use, cut the skein through only once so you can work with long strands. The number of strands you use for stitching will depend on which weight yarn you are using, the density of the backing, and how close you make the stitches. If you feel you aren't getting a full rich look, add an extra strand of yarn to your needle.

Coulter Studios carries the heavier rug yarn in 98 colors and the lighter weight afghan yarn in 65 colors. Three strands of the heavy yarn are recommended for rugs or four strands of the lighter yarn for pillows and hangings in conjunction with their imported rya backings.

Note: A few companies are marketing pre-cut, rya-type yarns for use with latch hooks which approximate the finished look of rya. The true rya technique, however, uses a needle and long strands of yarn to form the rya knot. To make latch hooked rya-type rugs or hangings, see Chapter 2.

Yarn estimates: The only reliable estimate of your yarn requirements will be your own inch-square sampler stitched on the backing you plan to use, with the chosen yarn and height of loop. When you have covered a square inch of backing, take out the rya knots you have made and measure the amount of yarn used. General estimates are notoriously unreliable, since they depend entirely on the type of backing, the weight of the yarn, the height of the loops, and the density of the stitching.

Needle

Rya knots are made with a large tapestry needle which comfortably accommodates three or four strands of the yarn. Number 13 tapestry needle is excellent for the purpose.

The Rya Knot

The rya knot is exactly like turkey tufting used in needlepoint; only the backing differs, and the height of the loop, which is longer for rya. Like turkey tufting, the rya knot produces a long loop which, when cut, makes a nice shaggy pile. You can vary the height of the loops for special effects, but, in general, make them at least 1½ to 3 inches long for a rug and 1 inch long for a hanging. The rya knot works up quickly and won't distort the backing at all, but it eats up an astronomical amount of yarn, particularly in the very long pile.

Always start stitching in the bottom row of your backing, at the left corner if you are right-handed, and at the right corner if you are a leftie. To start a stitch (fig. 28), insert your needle from the front at 1. With one hand, hold on to a tail of yarn as long as you want your pile to be, and with the other bring your needle up through the backing at 2, down at 3 and up again at 4, which is where you began the stitch.

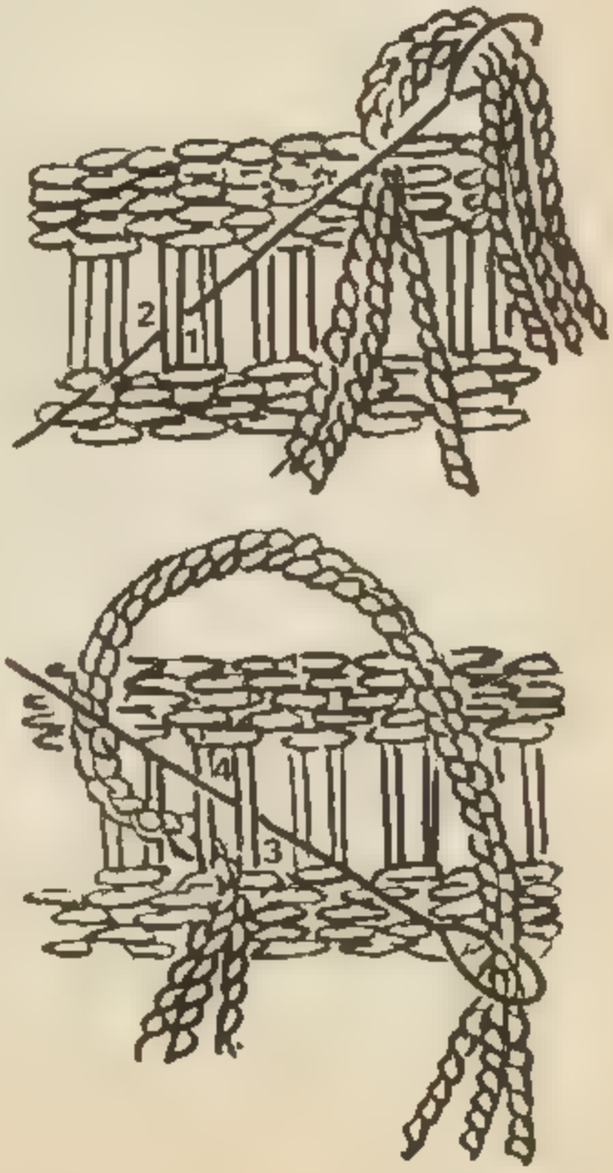


Fig. 28.

For the next stitch (fig. 29), loop the yarn around your thumb or a ruler, making it the same length as the tail on the first stitch, and form the second stitch in the same manner as the first. When you get to the end of the row, cut the yarn to the length of the loop and start the next row immediately above the one you have just completed. Cut the loops periodically, shearing them unevenly.

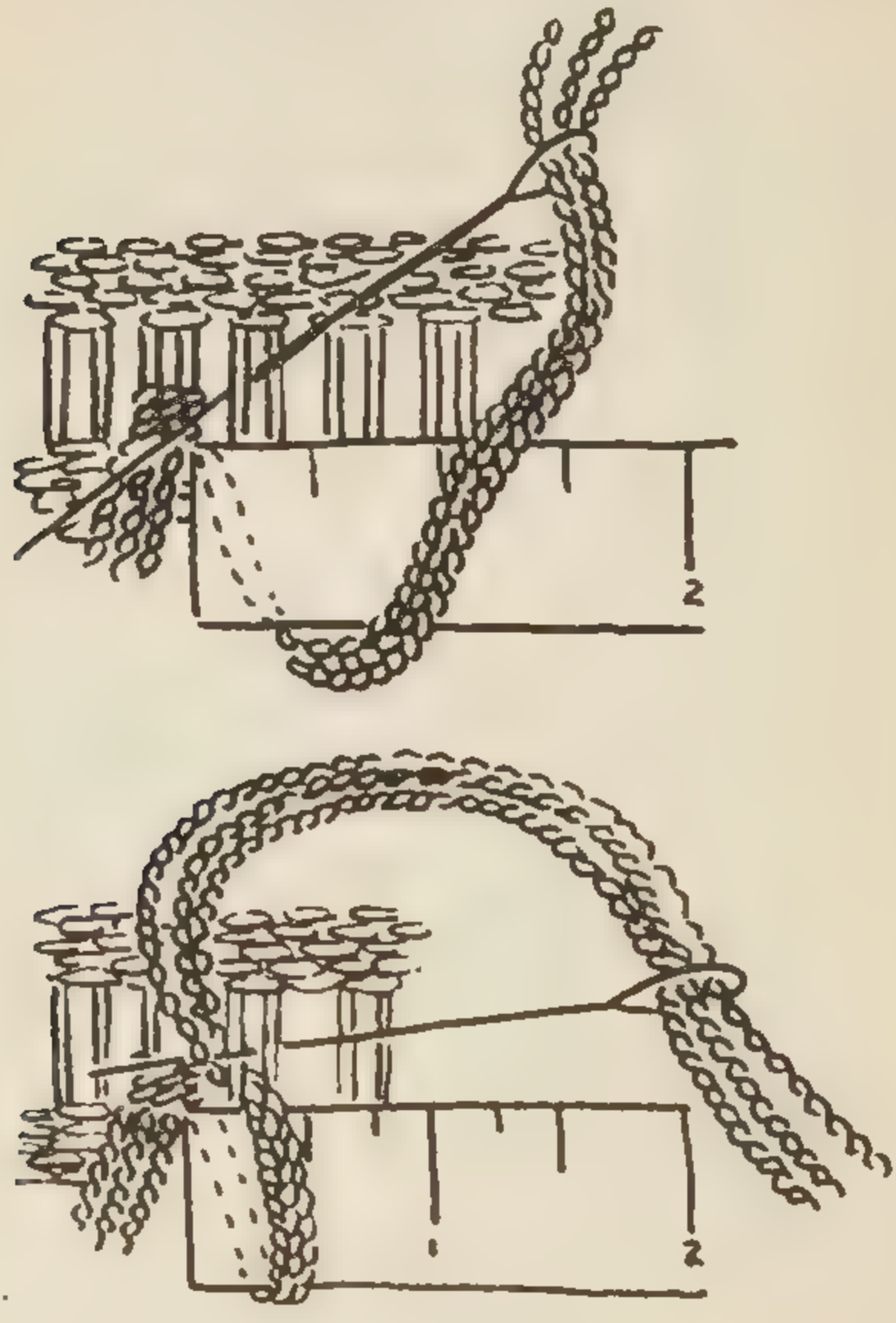


Fig. 29.

Note If you are using a ruler as a stitch guide, be sure to remove it before cutting the loops so you don't make them too even.

Tips for Rya

- Mix closely related strands of color in your needle to achieve richness and depth.
- Combine loops of varying heights, and leave some of them uncut for special effects.
- Plot designs for rya work on graph paper, but for each knot reserve a rectangle that is twice as high as it is wide.
- Work up to the next to last stitching row at either end. Save these for fringing. To fringe, work the last rows in extra-long loops, then cut them. At one end, your fringe will fall in the same direction as your work. At the other end, make the fringe in the last stitching row, with the cut ends facing out, and hide any exposed backing with an overcast blanket stitch (fig. 30).
- You don't need to line or latex your finished rug. The stitched backing is heavy enough to be almost skidproof on its own.

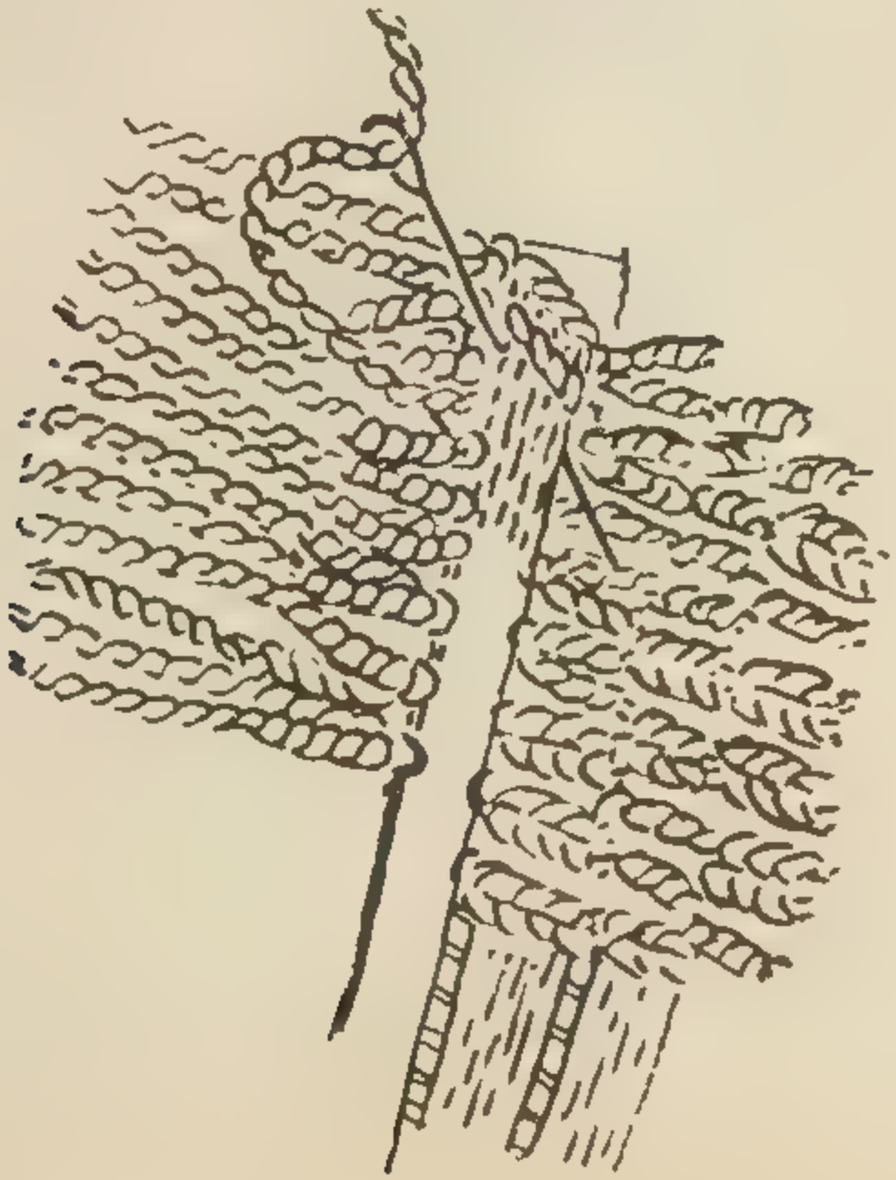


Fig. 30.

Joining Sections

Joining two or more lengths of rya backing is a simple matter. Just butt the long selvage sides together and overcast the adjoining edges (fig. 31). The long pile will hide the seam. Before joining, hem the ends of both pieces to the same length.

For additional information on finishing procedures, see Chapter 8.

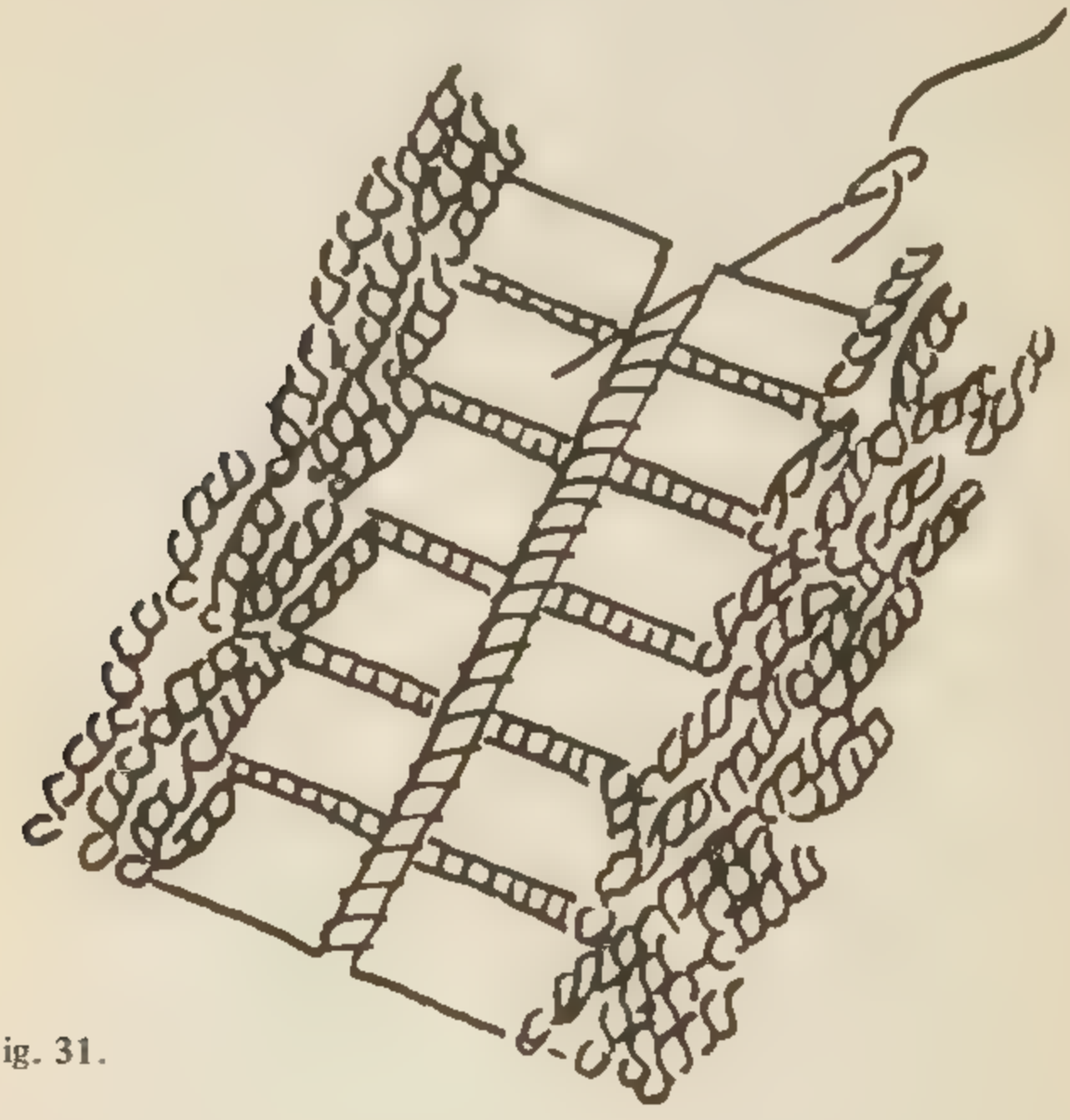


Fig. 31.

Designs

The following designs are particularly suitable for rya. Additional designs are illustrated in Chapter 6. Instructions for transferring designs to backing are included in Chapter 7.

NEEDLE-POINT

Needlepoint has its own unique set of advantages and characteristics for rugmaking which set it apart from the other techniques described in this book. Choose needlepoint if any or all of the following advantages are important to your project.

Variety of stitches: Many different stitches can be, and are, used in needlepoint rugs, both singly and in combination. They offer a beguiling variety of texture and eye appeal and, imaginatively used in conjunction with your rug design, they provide unlimited possibilities for stunning visual effects. Some stitches are flat, some are bumpy, some are long and shaggy. In general, they are the same stitches used in all needlepoint projects, except that for rugs they should be fairly tightly woven and snagproof. Therefore, while all the needlepoint rug stitches in this chapter can be used in other needlepoint projects, not all other needlepoint stitches are suitable for rugs.

Design detail: The nature of needlepoint canvas, particularly with finer meshes, and the many different flat stitches make possible clearly defined design details that are often not possible with other rugmaking techniques. This is simply because needlepoint canvas accepts more stitches per inch than do other rug backings. For example, in latch and punch hooking, and rya, you make anywhere from 6 to 25 stitches per square inch. Practically every needlepoint canvas of

appropriate mesh will give you more stitches in the same area, and thus be able to accommodate far more detail. This opportunity for shading and detail should influence your choice of design (see Rug Design, Chapter 6).

Portability: If you enjoy carrying your needlework around with you while traveling or filling in odd moments of unused time, you will particularly appreciate the portability of needlepoint. Large room-size rugs can be made in easily handled sections, and small area rugs up to about two by three feet can be managed in one piece.

Durability: While all rugs need to be hard-wearing, needlepoint rugs are especially durable. This is in part due to the nature of the stitches and the padding they provide in back, and in part to the fact that most needlepoint canvas is finer than other backings and the stitching, therefore, is denser.

Canvas

Canvas for needlepointing is usually cotton, woven to form squares. It looks like a magnified piece of fabric in which each vertical and each horizontal thread is clearly distinguished. It is treated with sizing for maximum durability and ease in stitching.

Canvas is identified by the number of threads per linear inch; for instance, No. 10 canvas has 10 threads per running inch (and 100 per square inch); No. 7 canvas has 7 threads per linear inch (and 49 per square inch); and No. 5 canvas has 5 threads to each running inch (and 25 per square inch). Although canvas is woven in much finer meshes–up to 40 threads an inch for fine, gauze-like material -canvas for rugmaking needs the durability and strength of the heavier thread count described above. Large-mesh canvas is woven in widths of 36 inches, 40 inches, 54 inches, and sometimes even 72 inches, although the wider widths are harder to find.

There are three types of canvas suitable for needlepoint rugs:

Mono or single-thread canvas: In this type of canvas each intersection is formed by one warp (vertical) thread crossing one weft (horizontal) thread. It is usually white, can be

painted easily, and is pleasant to stitch on because of the color and single weave. The sizing makes it fairly stiff to hold in your hand, especially at the start of a project, but it becomes more flexible as you work it. Although mono canvas is woven in a large variety of mesh counts, the most suitable for rugmaking has 10 stitches to the inch and is called No. 10 mono.

Penelope or double-thread canvas: This type of canvas is woven with two warp and two weft threads forming each intersection. The two vertical (warp) threads are closely paired, while the two horizontal (weft) threads are spaced farther apart and are sometimes confused with the next pair of horizontal threads, making it a little harder and more time consuming to stitch. Penelope canvas is usually natural color in No. 10 count and white in larger mesh sizes.

However, penelope canvas offers certain prime advantages over mono canvas. First is its versatility. You can stitch over each double-thread intersection as if it were a mono canvas, or you can divide each intersection into four smaller single-thread intersections simply by spreading the double canvas threads apart (fig. 32). In this way you can incorporate finer detail and shading into a coarser mesh canvas, a great advantage in many designs. You can, for instance, use the double intersection for extensive areas of color or background, and split them for intricate shading or details.

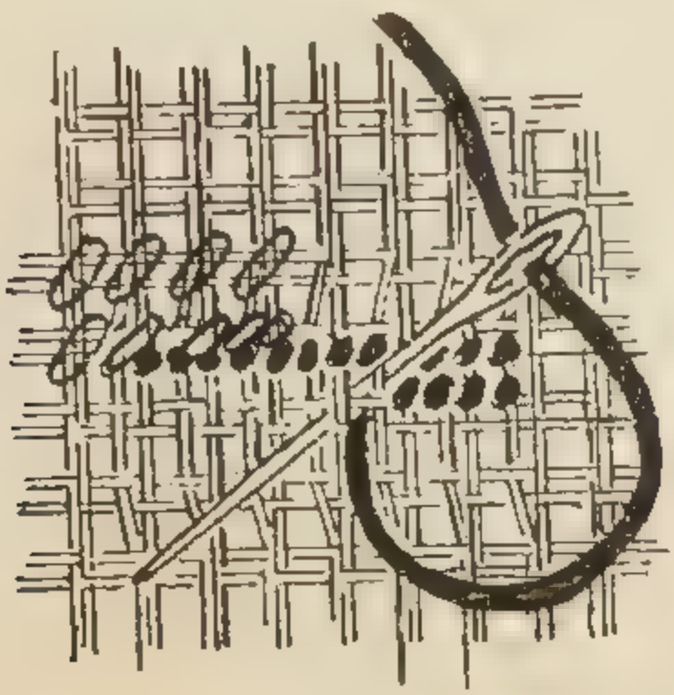


Fig. 32.

Penelope canvas, like mono, is woven in a great many mesh counts, but the sizes most suitable for rugmaking have 10, 7, and 5 stitches to the inch and are designated No. 10, No. 7, and No. 5 penelope.

Rug canvas: This is two-thread canvas somewhat like penelope, except that the pairs of vertical and horizontal threads are evenly spaced. It is made with 3, 3½, and 4 stitches to the running inch. Unlike penelope canvas, however, rug canvas threads cannot be separated for finer work, since the vertical (warp) threads are twisted together in what is called a leno weave.

Rug canvas is usually white and heavily sized, making it stiff to handle but able to retain good body after blocking.

Which canvas to use: When picking canvas for your needlepoint rug, you will want to consider a number of circumstances. If your design calls for a great deal of detail throughout, consider canvas with 10 stitches to the inch. If the design features large areas in a bold pattern, you can use 5, 4, 3½, or 3 mesh canvas which will be much quicker to stitch. Or you can compromise by working No. 7 mesh canvas. If you want to incorporate both large areas of color and smaller areas of intricate detail, choose a penelope canvas of any size, which you can split for finer work.

Even a small rug is a large project, so balance the amount of detail against the amount of time you want to put into it. When you use a smaller mesh canvas, you must put in a lot more stitches to cover the same area. Take a two-by-three-foot area rug, for instance, not large for a rug. If you use No. 10 mesh canvas, you will be putting 86,400 stitches into it. If you move down to the next size canvas, which is No. 7 mesh, you can more than halve the number of stitches required (42,336), and if you go to the even coarser No. 5 mesh canvas, you will only need one-fourth the number of stitches (21,600). As you can see, even a small area rug will demand a lot of work, so choose your canvas carefully before you begin.

An excellent compromise is No. 7 penelope. It will recreate fairly intricate designs and work up reasonably quickly. If you want to include areas of particularly fine detail without adding appreciably to your work load, split

the double weave wherever necessary.

Whatever canvas you choose for your project, make sure it is the best quality. A needlepoint rug is a long time in the stitching, and much longer time in the enjoying. Be certain that everything that goes into it is of superb quality.

Preparing the canvas for work: There are two ways of preparing your canvas, depending on whether you stitch the rug in one piece or whether you work it in sections, to be joined later. When you make that choice, remember that joining sections of worked canvas is always tedious and sometimes difficult, so try to plan your rug with as few joins as possible. On the other hand, the larger the canvas section, the less portable the needlepoint becomes.

If you are making a one-piece rug or wall hanging, stitch it from selvage to selvage on canvas that comes in the width you have chosen for your project. Buy the canvas two inches or more longer than the desired length of your project, so you can turn back at least one inch at either end. Baste this turned-back section to the canvas, aligning the meshes. When you are ready to work those sections, stitch through the double canvas just as if it were one thickness, working up to the very last row along the edge which you should leave unworked (fig. 33). You can finish this one unworked row at either end of your rug or wall hanging with the edging stitch (see page 102), with fringe, or with other finishes (see Chapter 8).

If you are going to have any seams in the rug, cut each canvas section at least two inches larger on each side than its design. You will use this excess canvas for blocking. Tape the cut edges with one-inch masking tape to prevent raveling.

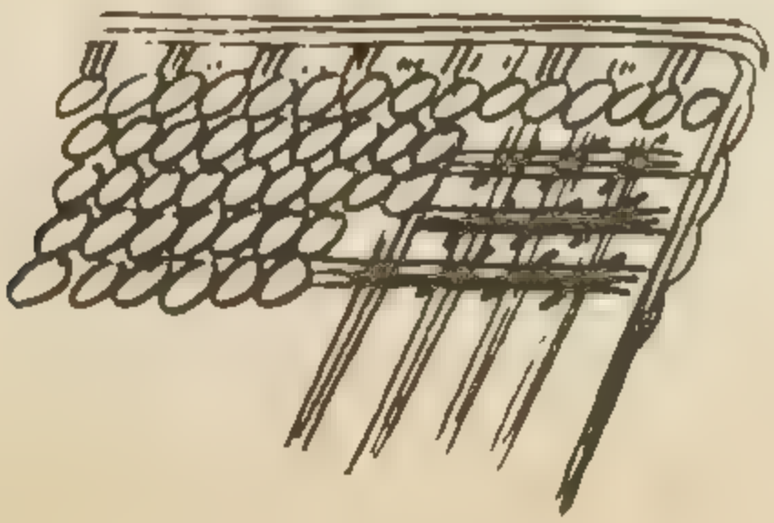


Fig. 33.

Plan your design so the selvage runs up and down; on penelope canvas the closely paired double threads run vertically, parallel to the selvage. Even if you are working an oval, circle, or odd-shaped design, always prepare it on a

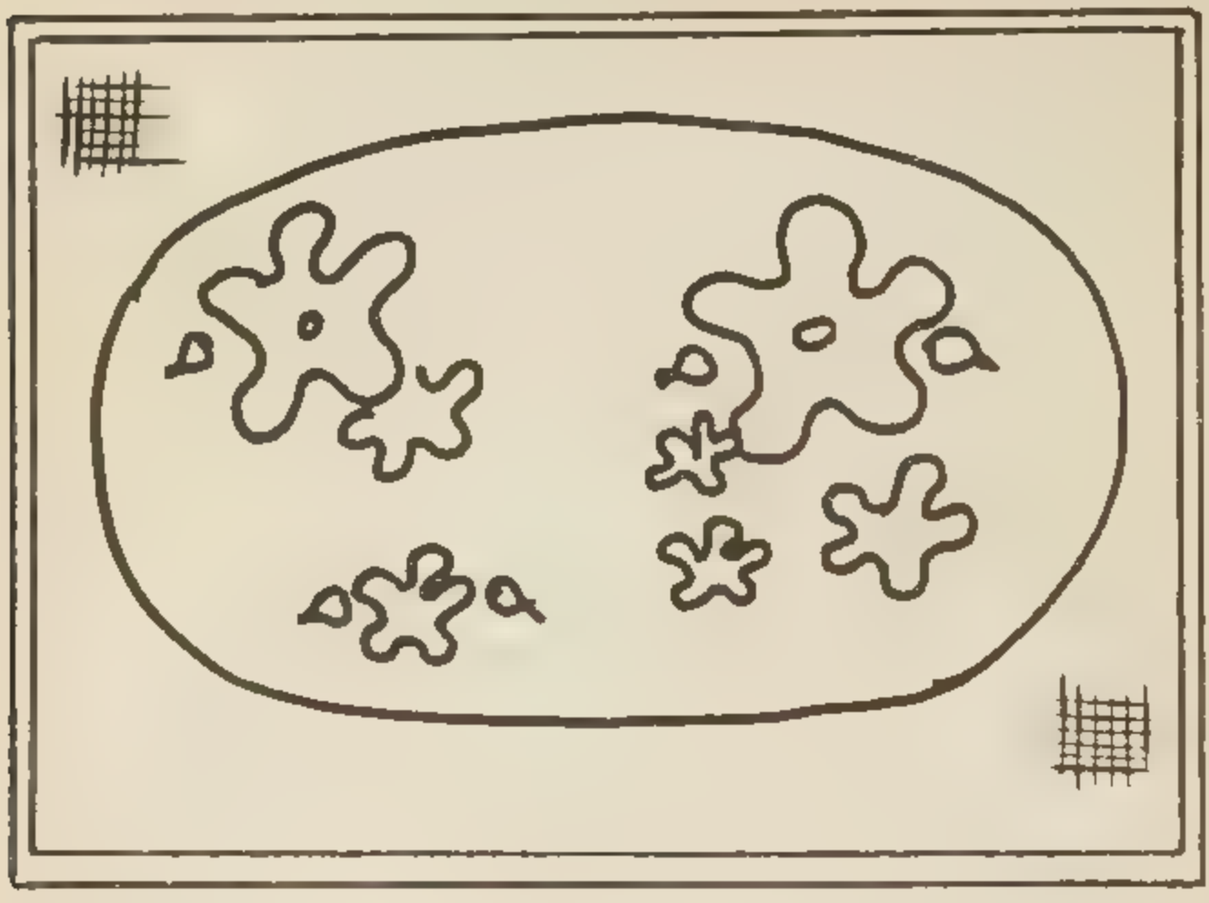


Fig. 34.

square or rectangular piece of canvas so it can be blocked properly (fig. 34).

Yarns

All yarns used in rugmaking should be of prime quality and extremely durable, since rugs must withstand much wear and abrasion. In a wall hanging, you can use any kind of decorative yarn since wearability is not a factor.

The best yarns for rugmaking will have long smooth fibers which provide durability and full stitch coverage on the canvas. They are usually made of wool, fast-dyed and mothproof, and differ principally in their weight, the number of plies (strands) which make up a thread, and how tightly those strands are twisted together. Choose your yarn based on the range of available colors and the weight of the yarn needed to cover the canvas adequately. Recently, acrylic and

other rug yarns have been developed; check them carefully for durability.

Persian wool: Persian wool is loosely twisted into 3-strand threads, each strand made of two plies. You can separate the strands easily to use alone or in combination with strands of other colors. Persian wool, distributed by Paternayan Brothers, Inc., has a lustrous brilliance and comes in 336 colors grouped in graduating shades. You can buy it by the skein, the ounce, and in some shops even by the thread.

Another 3-strand yarn similar in weight is Colbert Six, produced by the Bon Pasteur Co. and distributed by Handwork Tapestries. Presently, its color range is more limited than Paternayan's.

Use one full thread (all three strands) of this type of wool on No. 10 canvas, and use it doubled (six strands) on No. 7 canvas. You can use 8 strands of this yarn on No. 5 canvas, but the cluster of threads in the needle is unwieldy and you will probably get better results by using a thicker rug yarn.

Tapestry yarn: This is a tightly twisted 4-ply yarn which is a little heavier than Persian-type wool but the two are generally used interchangeably. It is usually made in matched dye lots and a limited range of colors. However, a good tapestry yarn is made by Needlecraft House in a fuller color range and by Paternayan Brothers, each color family grouped by shades. English and Danish tapestry yarns are made in much wider color ranges and are occasionally imported by needlework shops.

Tapestry yarn is available in 40-yard and sometimes 100-yard skeins. Use it full strand on No. 10 canvas and double it for No. 7 canvas. It will not work well on coarser mesh.

Knitting worsted: This is a tightly twisted 4-ply yarn like tapestry wool. However, its shorter fibers make it much less durable and hard wearing, and it should not be used for rugs at all. It is less costly than tapestry or Persian-type wool and may safely be used in wall hangings where wearability and abrasion resistance are less important than economy. Use a full strand on No. 10 canvas, double it on No. 7 canvas. It is not appropriate for coarser mesh canvases.

Rya yarn: Rya is tightly twisted 2-ply wool used primarily

for rya rugs and hangings (see Chapter 4), but is also suitable for needlepoint. It can be used with all stitches but is particularly effective with long pile stitches like turkey tufting (see page 99) and the surrey stitch (see page 101).

Coulter Studios, one of the few suppliers, carries two weights of rya yarn. The lighter weight one can be used interchangeably with Persian wool, that is, one thread on No. 10 canvas, two threads on No. 7 canvas.

Rug wool: This is heavy, plump yarn made in different plies by different companies, but all are designed to fit 5, 4, and 3½ mesh rug canvas. Paternayan makes two weight rug wools, both in 216 colors that correspond to their Persian yarn colors. Pat-Rug is a heavy 3-ply wool and Shag-Rug a lighter weight 4-ply yarn. DMC makes one rug wool in 4-ply yarn and 53 colors, another heavier yarn in 3 plies and 41 colors. Nantucket Needleworks makes an interesting cabled rug yarn, braiding three 2-ply strands together. Many firms manufacture rug wool, and some are experimenting with other fibers. Coats & Clark, for example, manufactures a rug yarn that is 75% rayon and 25% cotton, and Bernat is marketing an acrylic washable rug yarn. Whatever yarn you choose, be sure it has the necessary durability to withstand the hard wear a rug is likely to receive.

How much wool do you need? The first step in figuring your yarn requirements is to decide on the size canvas, the kind of yarn, and the different stitches you plan to use in the rug or wall hanging. Then work up one square-inch swatch in each stitch you will include, measuring the length of yarn in your needle before you begin. In this way, you will learn how much yarn is needed per square inch for every stitch, since different stitches have varying yarn requirements.

Now figure the total number of square inches in your rug by multiplying the width by the length. You will have to apportion this total both by color and by stitch, and then multiply the resulting figures by the amount of yarn required to stitch a square inch.

Figuring yarn requirements is not as complicated as it may sound; it merely takes a few basic, accurate measurements. But if the task seems awesome, bring your rug plan to a needlework shop where you can both buy your supplies and

get good advice. Don't skimp on the quantity of yarn you buy—many shops will allow you to return unused skeins or packages—and jot down the manufacturer's color or dye lot number.

Working up swatches of the intended canvas, yarns, and stitches will give you a good preview of your projected rug, and a valuable check that you have chosen the size canvas you want and the appropriate weight yarn. This is the time, before you have made an expensive investment in supplies, to make any adjustments in case the yarn crowds the canvas threads or doesn't cover them adequately.

If you have also used your palette of rug colors in the swatches, you will be able to double check your color plan and see how the various hues react to each other on canvas. You may find that the lipstick red which looked so right in the store takes on a less desirable tone next to the blue background, or that you have planned for too much of a bright turquoise and its effect will be heightened if its total area is reduced.

You can also use your swatches to test the yarns for color fastness. Lay the swatches or even short lengths of each color yarn on paper toweling, dampen them well with water, and leave them for a while. If they leave a stain, you may have trouble with running color during the blocking. If it isn't possible to use entirely colorfast yarn, take special care during blocking.

Needles

Needle-made rugs are stitched with tapestry needles which have dulled points. They are available in a variety of sizes for use on all needlepoint projects, but the larger needles are used in rug making. Try out No. 13 or 14 with rug wool on No. 5 mesh canvas or coarser; No. 15 on No. 7 mesh canvas; and No. 17, 18, or 19 with tapestry or Persian wool on No. 10 canvas. This is only a general guide, however. The correct needle will thread easily, then pass through the canvas mesh without crowding the threads or pushing them apart.

Needlepoint Stitches

Not all needlepoint stitches are equally suitable for use in rugs. Choose the stitches you want to include with an eye to the following characteristics:

Tight weave: A closely woven stitch covering one or, at most, two intersections of canvas will serve your needs far better than a longer stitch spanning several threads which will tend to be snaggy. You want the rug surface to be snagproof against high heels, nails in shoes, and furniture moving. For wall hangings, you need not be restricted to tightly woven stitches.

Good coverage: Check every stitch for adequate coverage because a rug will not look or wear well if the canvas is not covered fully and completely with yarn. Good coverage is related to the proper weight of yarn and an even hand in making the stitches, as well as to the choice of stitch itself.

Underpadding: A stitch with a well padded backing lends durability to a rug, obviously a desirable quality, as well as a soft, springy, and luxuriant quality underfoot. It will also use up extra yarn, increasing the cost considerably. You will have to strike your own balance between economy and durability, but don't be penny wise and pound foolish. A rug is a big investment in time and money, and will last for generations. Don't skimp on yarn.

Lack of distortion: A large number of needlepoint stitches tend to distort the canvas to some degree, some more than others. The easiest way to avoid this problem, obviously, is to choose stitches that are least distorting. But if the stitches you prefer tend to pull the canvas out of shape, mount your work on an embroidery frame. If you don't enjoy working on a frame, try making the stitches in two separate motions, first pushing the threaded needle from the front of the work to the back, then, with your hand at the back of the canvas, pushing the needle back through the meshes to the front. This procedure will take longer than the one-stroke motion of stitching, but will keep the canvas straighter. Try to keep your stitches on the loose side to avoid distorting tension. If all else fails, remember that blocking can correct moderate distortions.

When choosing rug stitches, keep in mind that even a small rug is an imposing project; try to make it as interesting as possible for yourself. If your design has intricate shapes, many colors and lots of shading, you will probably find that limiting yourself to one or two stitches is most appropriate to the project, since your attention will be held by the design itself. On the other hand, if you are planning a rather simple design with lots of plain background, try to incorporate some interesting stitches, perhaps in the border or in other special-effects areas. A large expanse of one color and one stitch is monotonous. The judicious use of special stitches will add interest and texture to your rug and keep your own enthusiasm for the project from flagging.

If you are not familiar with the way each of the following stitches looks on canvas, work up small swatches. You'll find that you can combine two or more stitches with pleasing effects: a flat cross stitch with the shaggy surrey or turkey tufting, or alternating areas of the Gobelin and kalem stitches worked both vertically and horizontally. If you want to try additional stitches for further special effects, consult a dictionary of stitches.

To make the following stitches, follow the numbers in sequence, starting at the back of the canvas and pushing your needle up through the mesh at number 1 (and at all subsequent odd numbers) and putting the needle down through the canvas at number 2 (and at all subsequent even numbers).

Basketweave

One of the most popular needlepoint stitches, basketweave is an excellent choice for rugmaking. It offers all the characteristics you are looking for in a rug stitch close weave, good coverage, padding, and lack of distortion—and it can be worked equally well on mono or penelope canvas. In addition, it is an interesting stitch to do, well worth the slight trouble it may take to learn.

Start at the top right hand corner of your design (the lower left hand corner if you are left-handed). The rows are worked on the diagonal, as you can see in the sequence of

stitches in figure 35. Follow the exact numbering until you catch on to its logical rhythm.

The most important thing to remember when stitching basketweave is to alternate the rows. If two continuous rows are worked in the same direction, they will form a faint ridge where the alternating basketweave pattern has been inter-

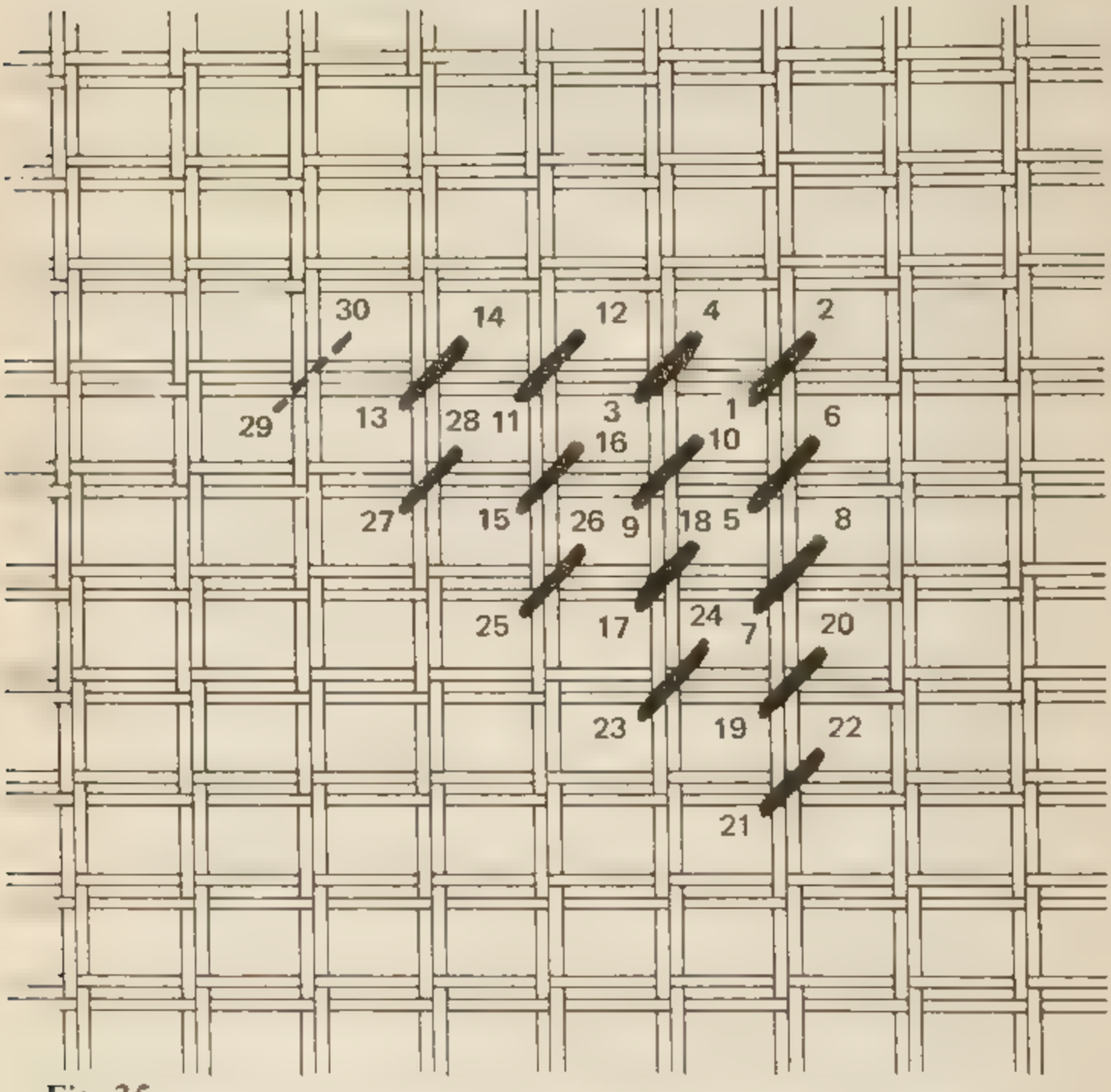


Fig. 35.

rupted. A good trick is to stop stitching in the middle of a row when you put down your needlepoint, so you will know immediately in what direction you should be working when you pick it up again. Another caution: don't skip to another section of the same color area when working basketweave, or your rows may not alternate properly when the two sections meet.

If you have trouble maintaining diagonal rows of basketweave, particularly with small shapes and intricate color

Latch

Rya

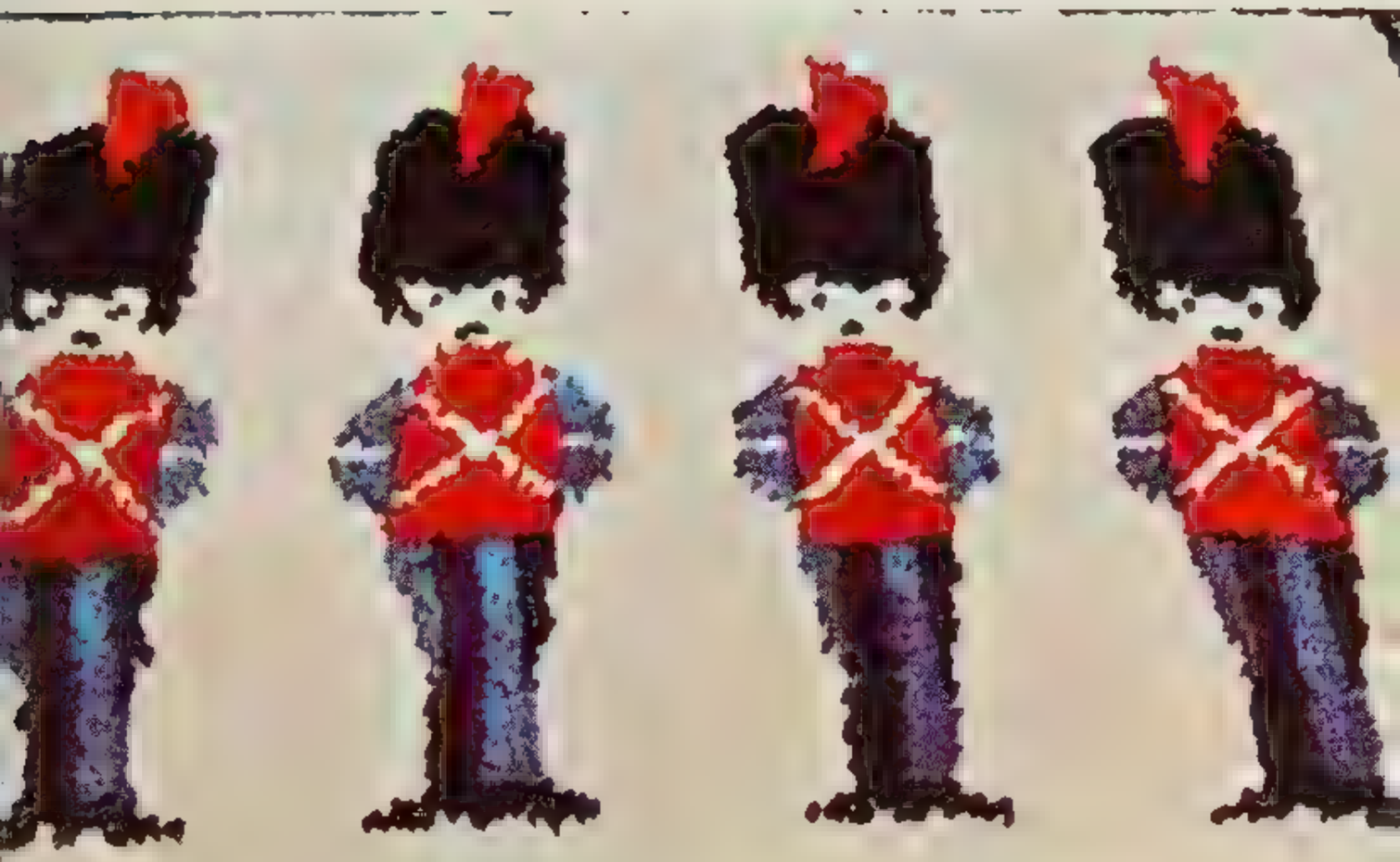
Punch

Needlepoint

© Needlepoint

Punch

Latch



Latch

Rya

changes, you will find it easy to intersperse continental stitches on either mono or penelope canvas, or half cross stitches on penelope canvas only. Both continental and half cross look like basketweave from the front and are used in combination with it.

Continental

As a rug stitch, the continental has certain advantages: close weave, adequate coverage, and good padding. However,

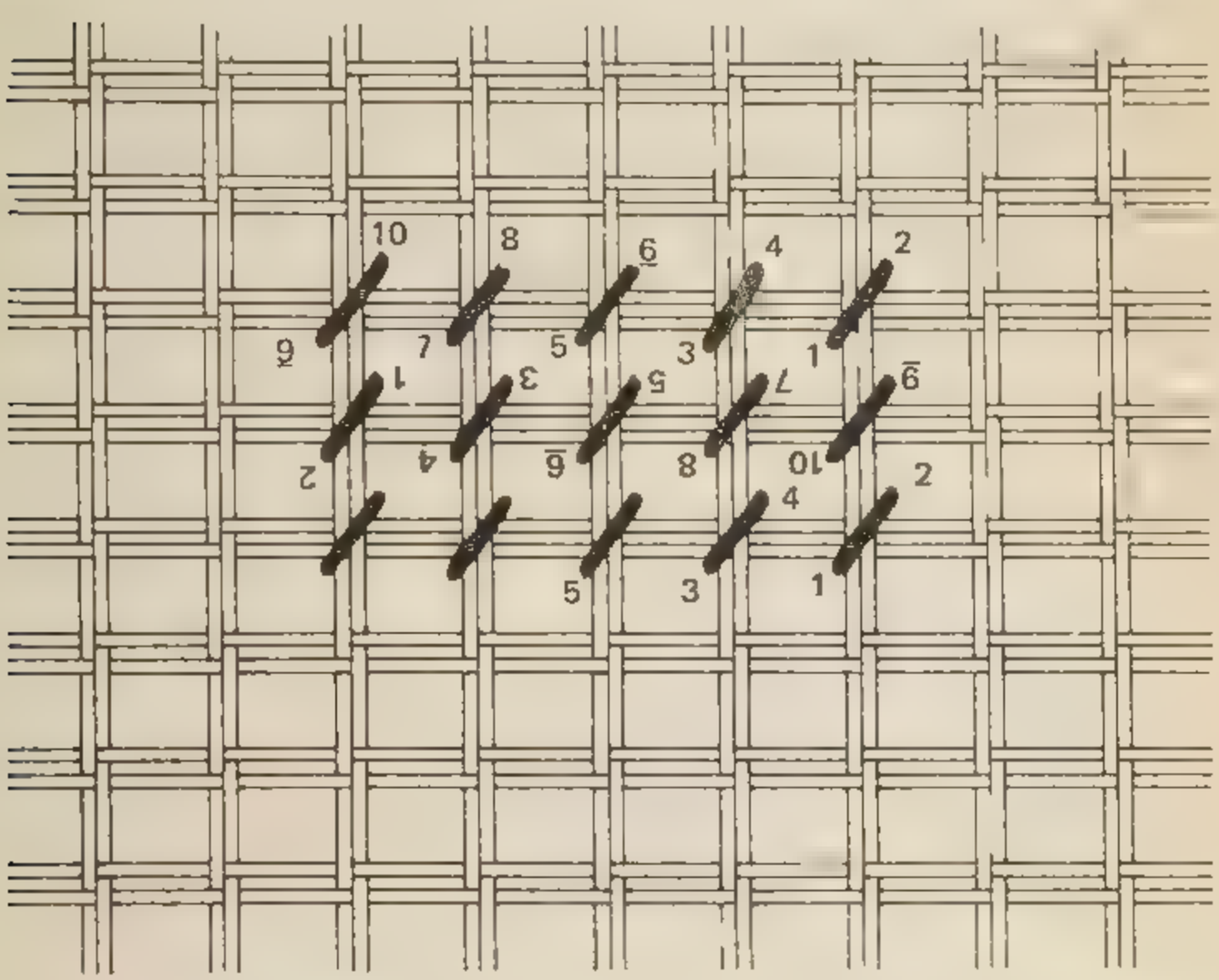


Fig. 36.

it distorts the canvas so severely in some hands sometimes even beyond correction by blocking–that it should not be used for large areas in a rug. However, it is extremely useful for outlining designs and filling in limited or intricate areas on mono or penelope canvas.

Work this stitch from right to left, then turn the canvas upside down and work the return row, still stitching from right to left (fig. 36). If you keep your stitches loose, you will lessen canvas distortion.

Half Cross

The half cross stitch is recommended for rugmaking only in special circumstances. Its drawbacks are that although it is closely woven, it has minimal padding on the back and may distort the canvas too severely to be entirely corrected during blocking. It is only worked on penelope canvas, and can be used for filling in small areas of color and outlining designs on that double-weave canvas.

Work a row of half cross stitches from left to right, then turn the canvas upside down and work the return row, still stitching from left to right (fig. 37). Loose stitches will minimize distortion.

If you want to ensure good yarn coverage and add padding on the front—not back of the canvas, you can tramé the canvas before stitching. Tramé is underpadding provided by random lengths of yarn underlying the half cross stitches. It

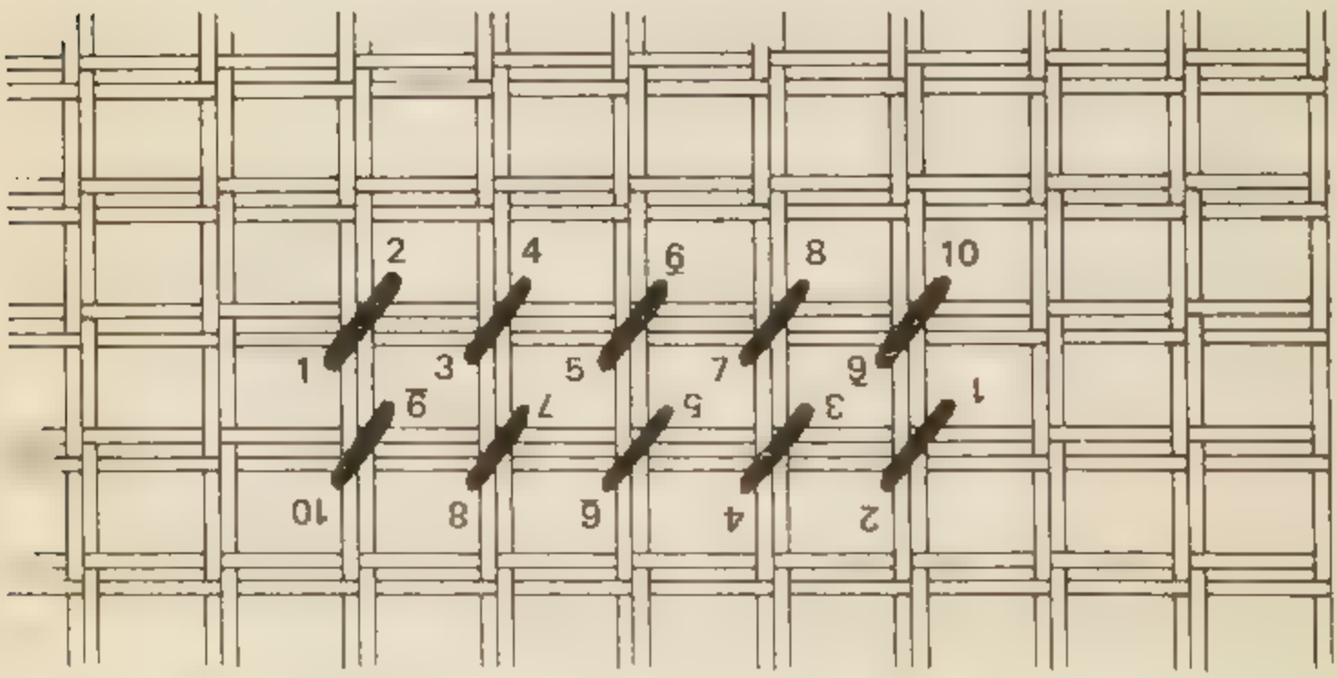


Fig. 37

is laid down on the penelope canvas between the two horizontally paired threads that form the weft (fig. 38) in the colors of the yarn that will cover those threads. It provides both a color guide to the pattern as well as extra cushioning. *Caution.* Don't lay down the yarn in even lengths (unless the color design falls that way) or the resulting ridges will show through the finished stitches in an unwanted block-like pattern.

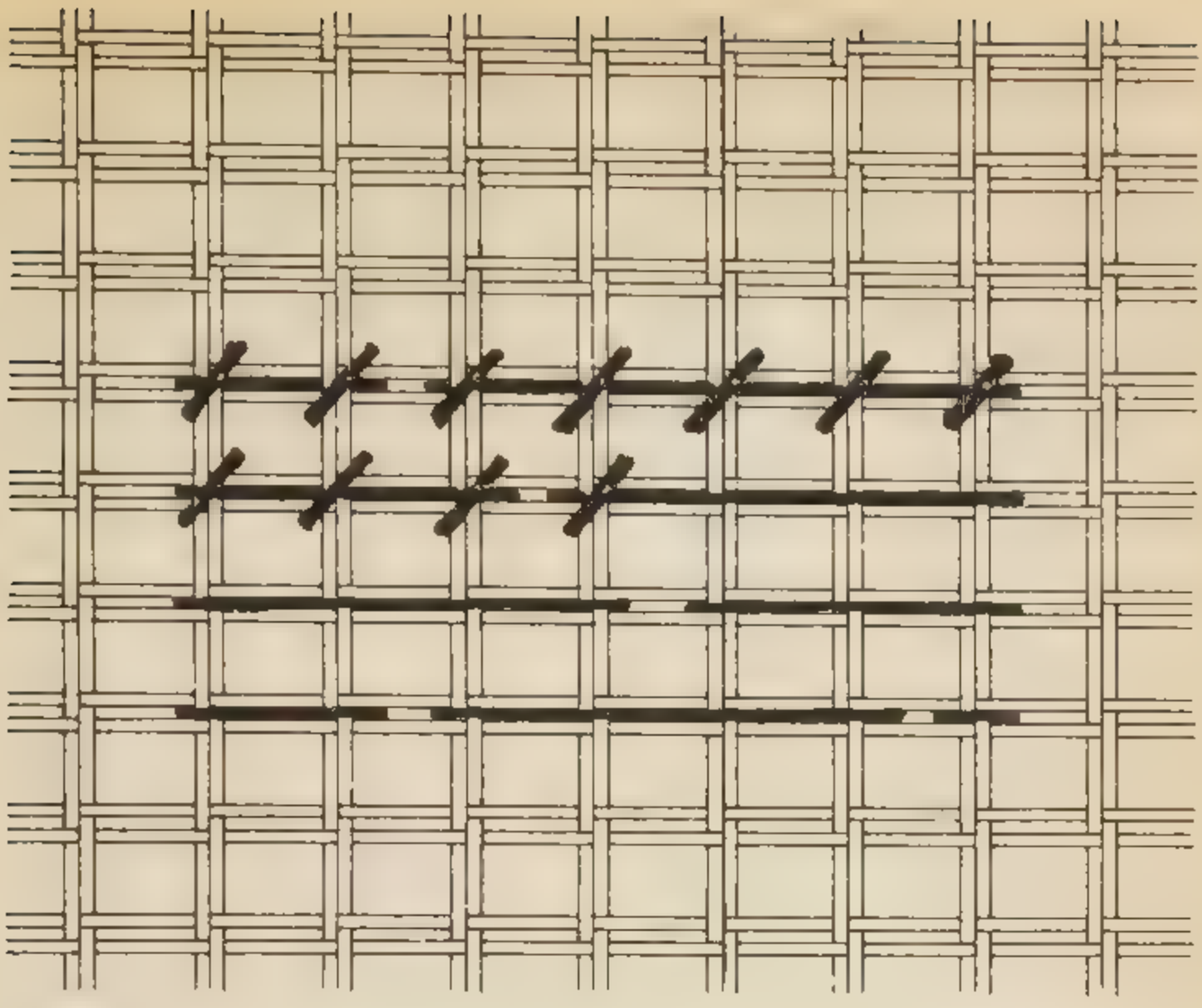


Fig. 38.

Quick Point

Combining alternate rows of continental and half cross will produce the quick point stitch, which resembles both components but eliminates the need for turning the canvas upside down at the end of each row. It can only be used on penelope canvas where it provides a close weave and good coverage with adequate padding in back (more than the half cross but less than the continental). However, like its parents, it is a distorting stitch, and should be used only when the basketweave is not feasible. It is quicker to work than the continental or half cross, and is a little more interesting, since it combines alternating rows of each.

Start at the upper right corner of your canvas and work one row of continental from right to left, then, without turning the canvas around, work the next row in half cross from left to right (fig. 39). Try to keep your stitches loose to lessen distortion of the canvas.

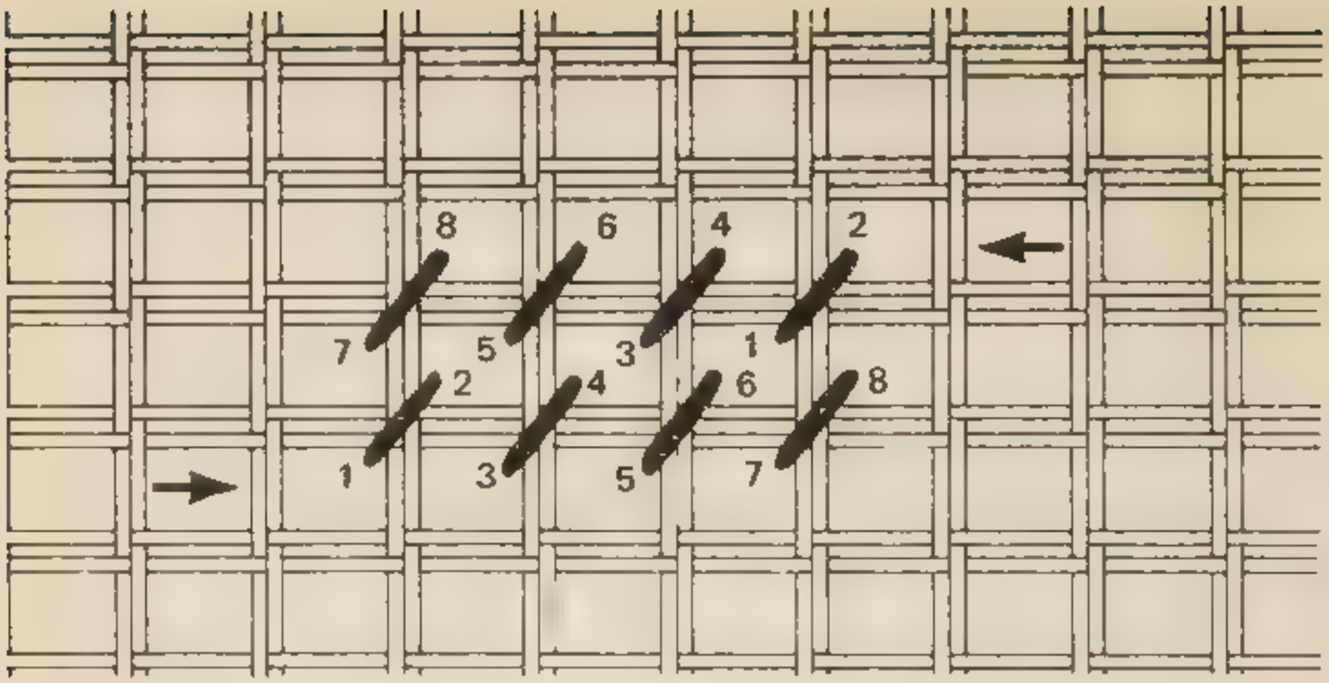


Fig. 39.

Interlocking Gobelin

The interlocking Gobelin stitch produces a dense surface and a well padded backing, two excellent characteristics for rugmaking. It is interesting and quick to do, and works up well on either mono or penelope canvas. For rugs it is most

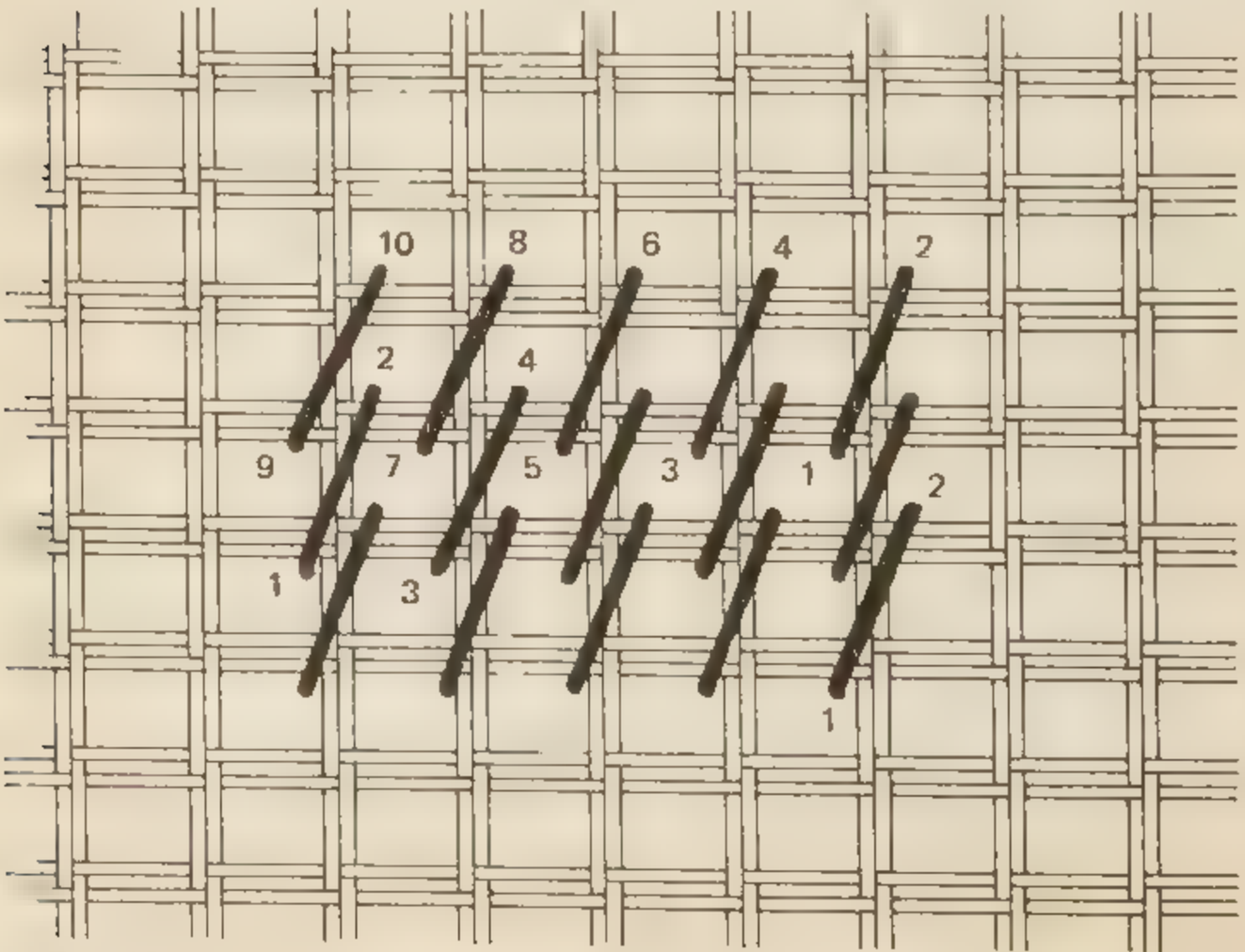


Fig. 40.

durable when worked over two horizontal canvas threads (fig. 40), but if you are incorporating it into a wall hanging, you may want to stretch it out to cover three, four, and even five horizontal threads for an elongated effect. If so, you may have to add extra strands to your yarn for adequate coverage.

Start a row of stitches in the upper right corner of your canvas and work the row from right to left. Then, without turning the canvas around, work the second row from left to right (fig. 40). Keep stitches loose to diminish distortion.

Knotted Stitch

The knotted stitch is ideal for rugs because it is closely

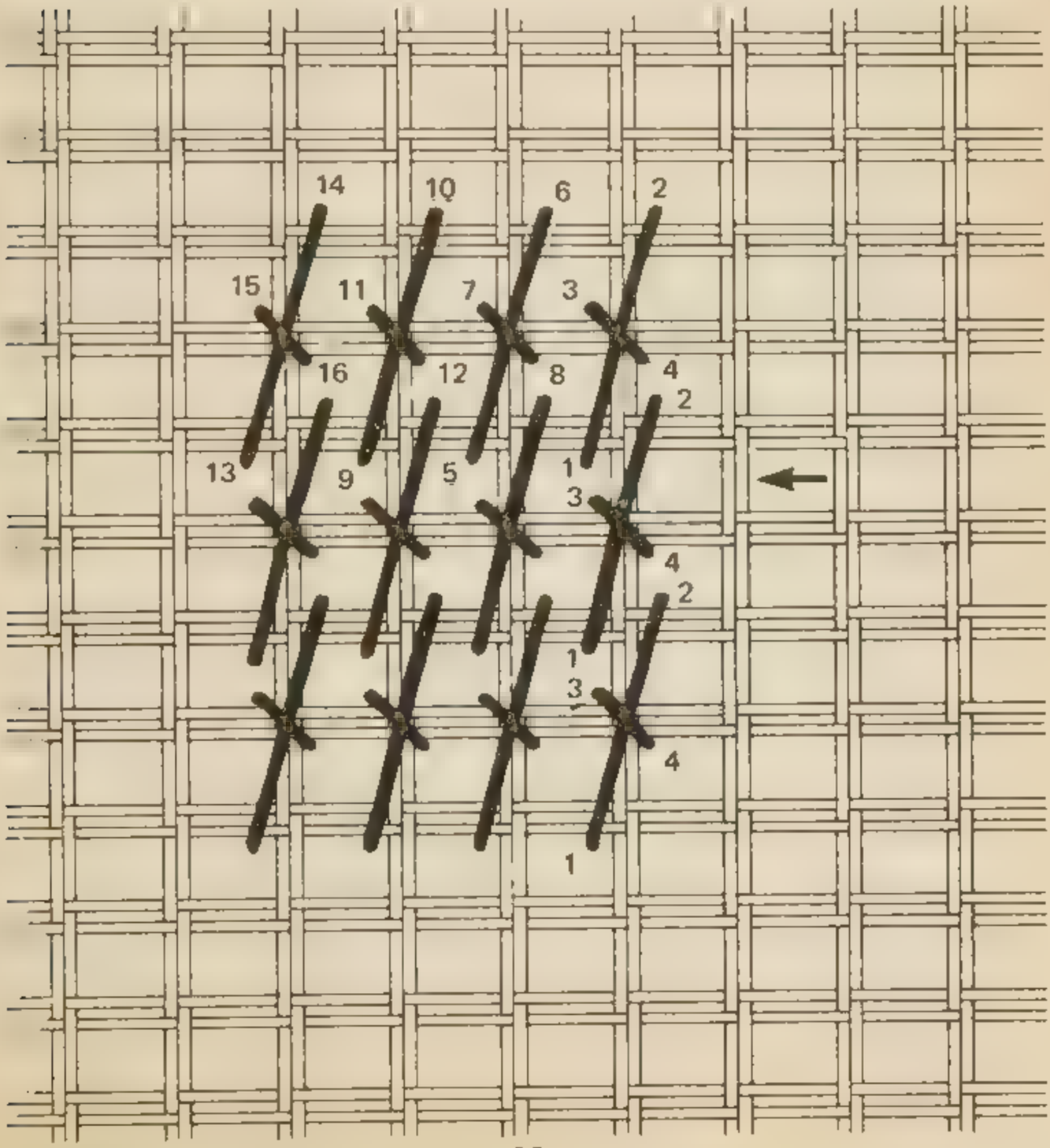


Fig. 41.

woven, durable, and snagproof, with adequate padding on the back. It is a long slanted stitch tied down across the center which can be used on both mono or penelope canvas.

Always work the knotted stitch from right to left, completing each stitch before moving on to the next one (fig. 41). At the end of each row, secure your yarn and start the next row from the right side of your work.

Kalem

This effective rug stitch looks very much like rows of knitting. In fact, a similar look has been popular in woven rugs for a long time. The stitch has all the characteristics needed for rugs: close weave, good coverage, adequate

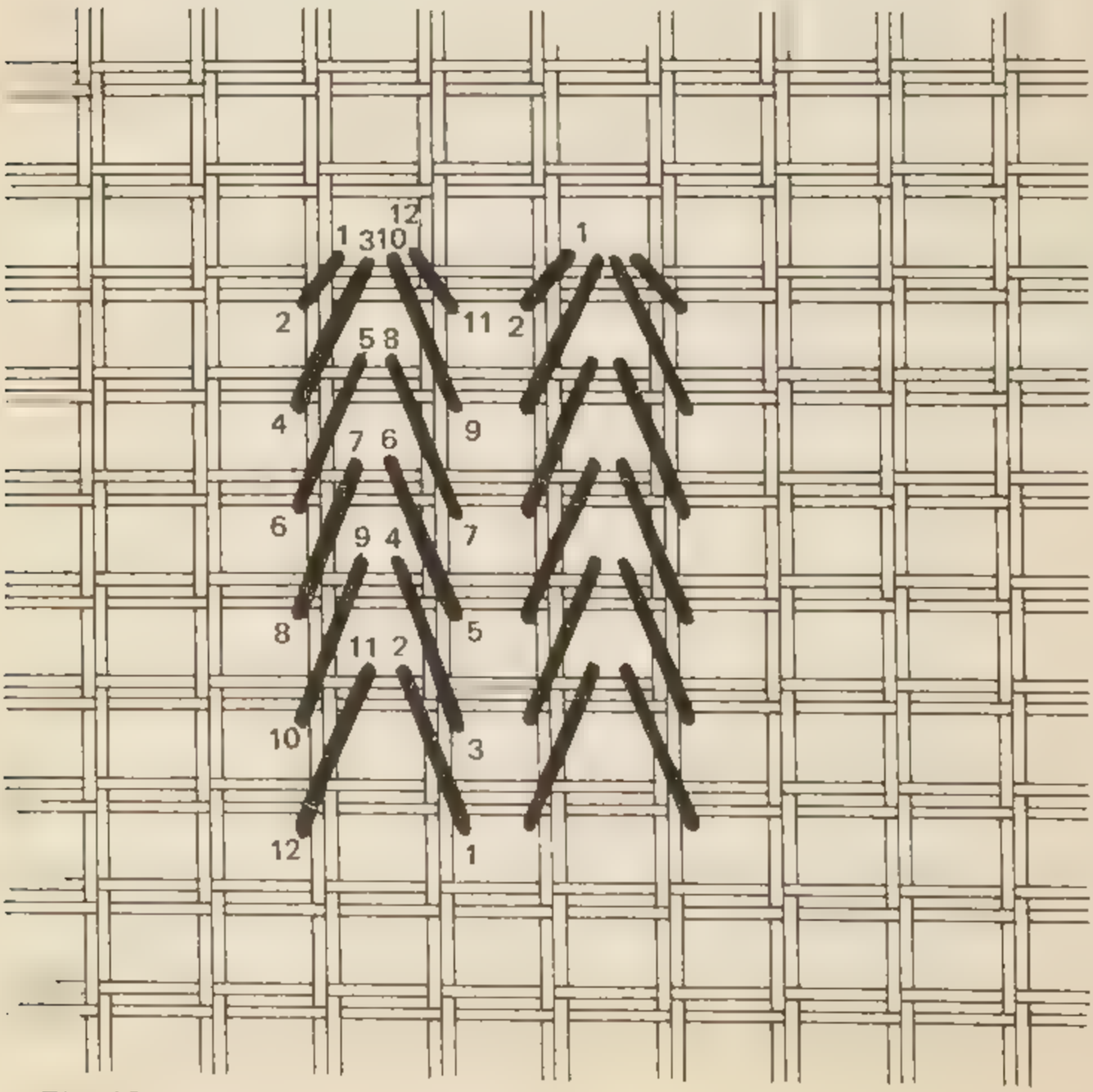


Fig. 42.

padding, and lack of distortion. It is fun to do and works equally well on mono or penelope canvas.

While the complete stitch actually covers two vertical threads, it is made in two parts, first going down the canvas along one thread, then returning up the canvas along the neighboring thread to form the whole stitch. Start at the top left of your canvas, work down, and then back up, ending in the same mesh where you began (fig. 42). Start the next set of stitches to the right of the completed work.

As you can see, the kalem stitch runs vertically on the canvas, but you may find it easier to work it horizontally by turning your canvas around 90 degrees. You may also work the stitch horizontally *without* turning the canvas around so that the line of stitching runs between the selvages from side to side. You can achieve an interesting effect by combining areas of vertical and horizontal kalem in the same canvas.

Cross Stitch

A traditional stitch for rugmaking, the cross stitch offers numerous advantages; it is closely woven, gives excellent coverage, good padding, and does not distort the canvas. The cross stitch is made in two strokes which form an "X" covering one intersection of canvas. Work it only on penelope where the double threads secure the stitch. Since you have to cover each intersection twice (once for each stroke of the cross), it is a tedious stitch to do. For wall hangings, where you don't need good padding, coverage, and a tight weave, look for a stitch that is quicker and more interesting to do.

You can make a row of cross stitches in one of two ways: (1) the running method where you work across the whole row in half cross, then return on the same row, crossing those stitches to complete the cross (fig. 43A); or, (2) the individual method where you finish each cross stitch before going on to the next stitch (fig. 43B). The individual stitch method is slower but gives more padding.

The important thing to remember is that whichever way you work the stitch, the top strokes must all face the same direction. To avoid crowding the meshes of the canvas, you will find that you'll have to use finer yarn for the cross stitch

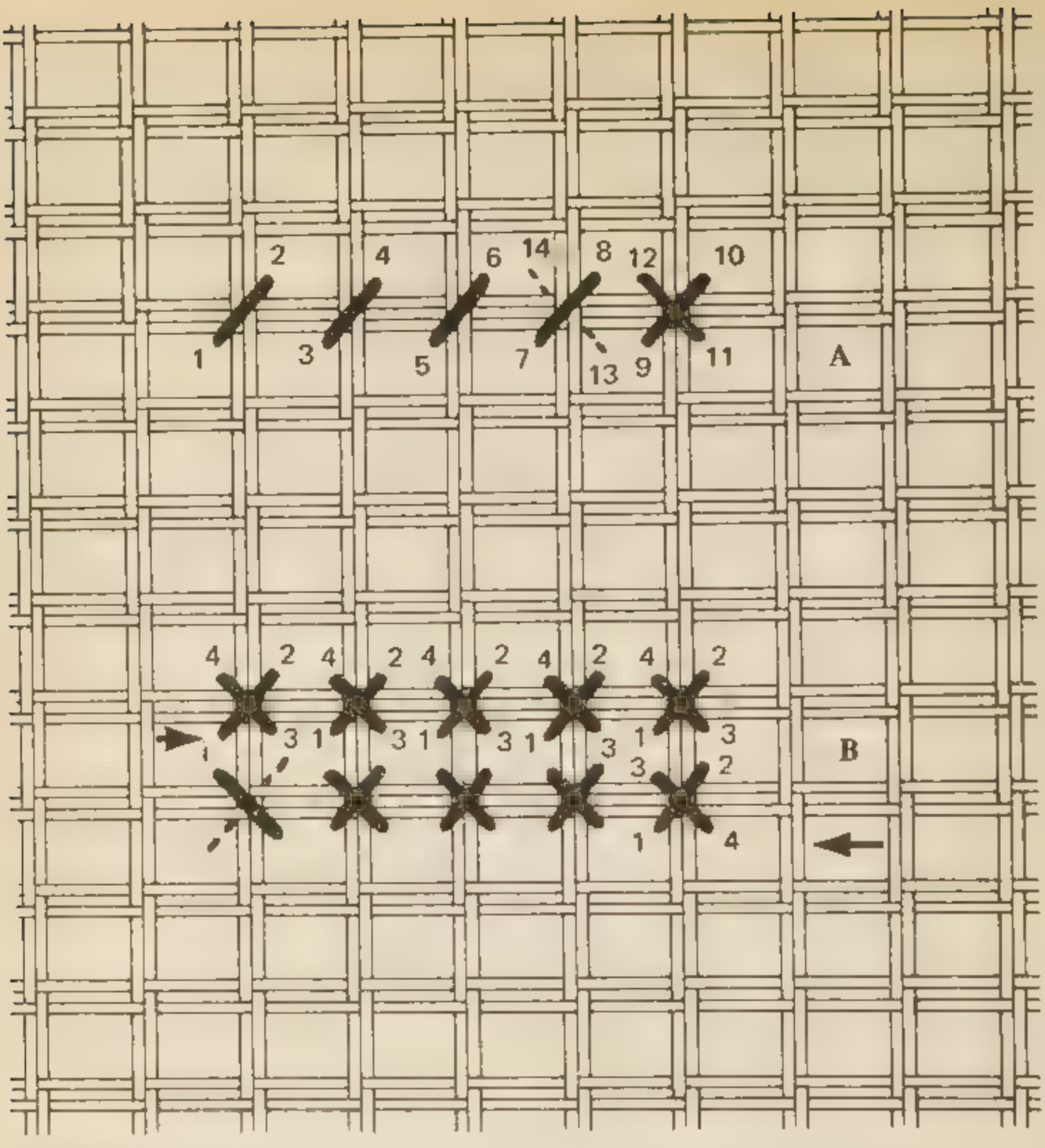
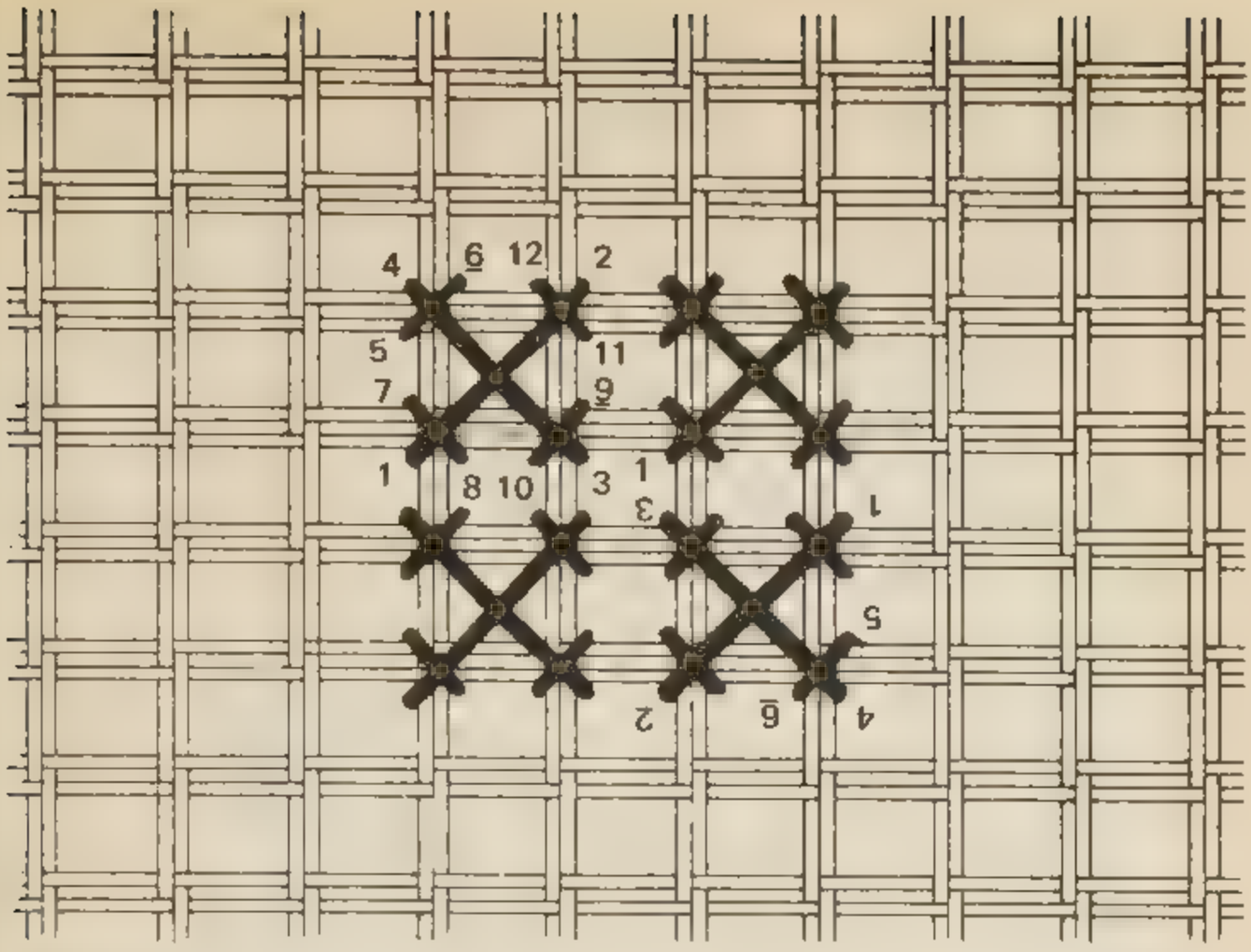


Fig. 43.

than you would use for other stitches on the same canvas because you are crossing the same intersection twice.

Rice Stitch

The rice stitch, like its close relative the cross stitch, has all the characteristics of a good rug stitch; it provides good padding, coverage, and a close weave without noticeable distortion, and works equally well on mono and penelope canvas. Resembling an enlarged cross stitch tied down at each of the four corners, it makes an interesting pattern although it is slow to work.



You must make each stitch individually, working from the left side of the row to the right (fig. 44). When you come to the end of the row, turn the canvas around so you will still be working from left to right on the return row. Before starting your project, experiment with yarns of different weight; it must be thick enough to cover the canvas but not so thick as to crowd the meshes and look bulky.

Gobelin Stitch

This stitch, the name of which comes from the Gobelin tapestry works in Paris, is suitable for rugs and wall hangings. The stitch itself has much to recommend it: It will not distort the canvas at all, it gives a well padded backing, and it offers good coverage—on mono canvas only. In addition, it works up quickly, an appealing quality in any large project. While the Gobelin is a vertical stitch covering over two horizontal threads, you can create an interesting pattern by working alternating blocks of Gobelin horizontally, that is, over two *vertical* threads. Or you can use the

Gobelin stitch in a border, working it conventionally at the top and bottom, horizontally along the side borders, and "mitering" the corners with stitches where the borders join.

You can work this stitch either from left to right or from right to left; there's no need to turn the canvas upside down on return rows (fig. 45). For maximum coverage and neatness, make sure your yarn stays flat and untwisted. For ade-

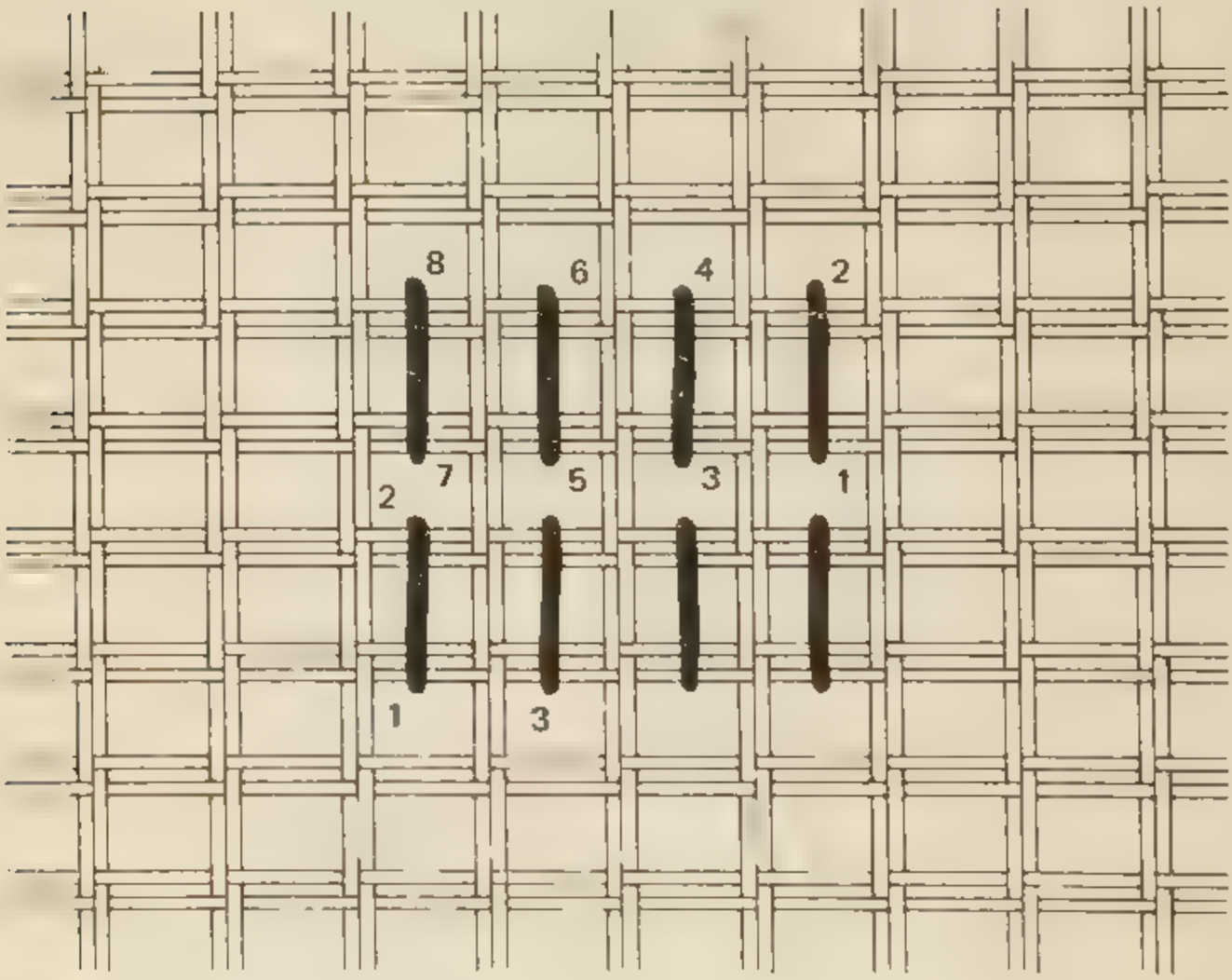


Fig. 45.

quate coverage, you will probably have to use one more strand of yarn than you need for slanting stitches on the same canvas.

Brick Stitch

The brick stitch, named for the bricklike pattern it makes, is similar to the Gobelin and shares the same excellent qualities: good padding, no distortion, close weave, and good coverage on mono canvas only. It covers the canvas quickly and is fun to do.

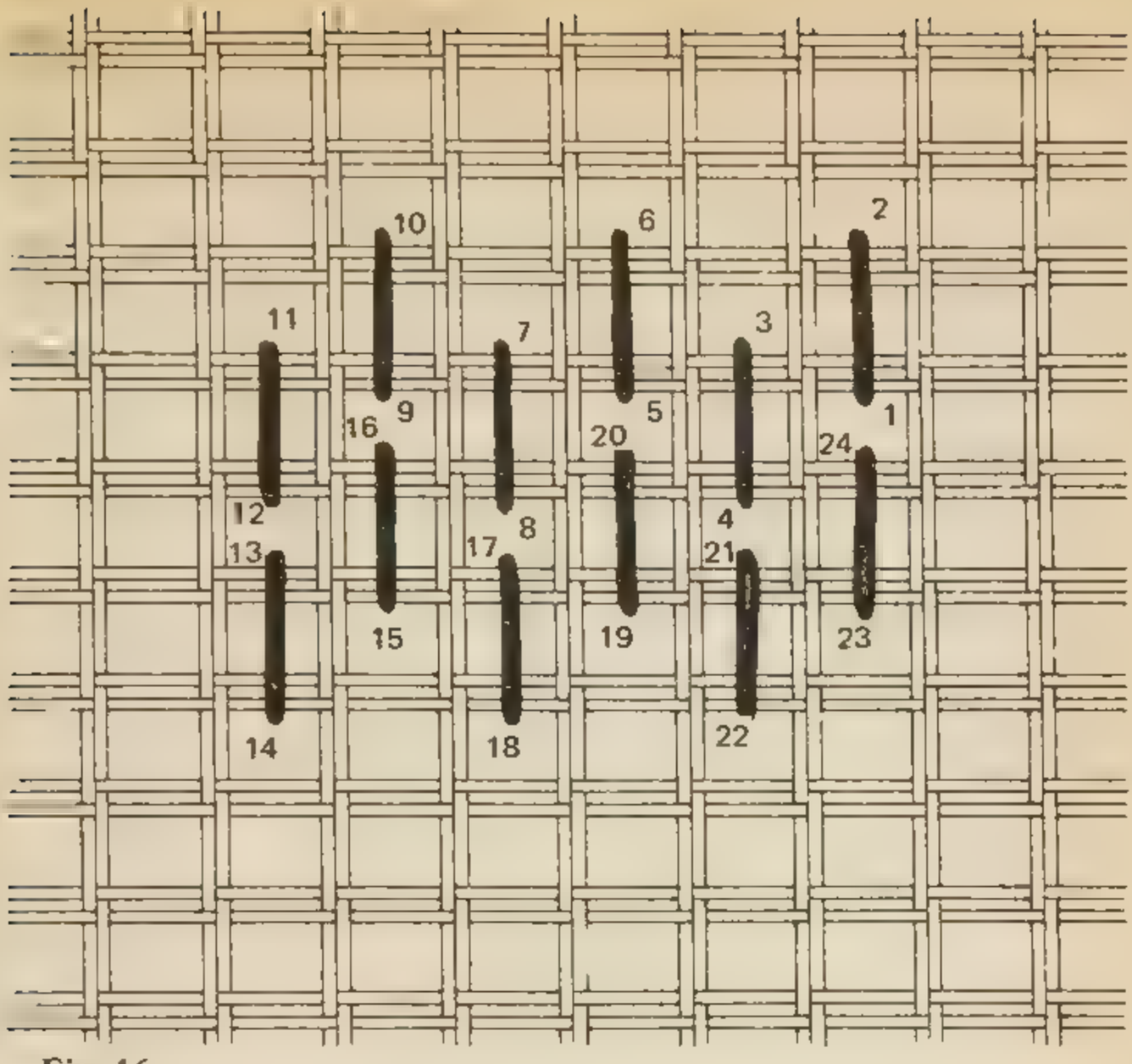


Fig. 46.

You can work the brick stitch from left to right and from right to left; you never have to turn the canvas upside down. You can produce it in two ways: (1) work one row, moving up and down alternately to make the bricklike pattern (fig. 46); or, (2) work across one row, making every other stitch, then filling in the missing stitches on the return row. For neatness and good coverage, keep your yarn flat and untwisted. Again, you may have to use one more strand of yarn for this stitch than you need for slanting stitches on the same canvas.

Turkey Tufting

Turkey tufting is a needlepoint stitch made on canvas but it is closely related to the rya knot on fabric backing. It produces a looped stitch and, when cut, a tufted pile, making it particularly suitable for a shaggy rug or wall hanging. You

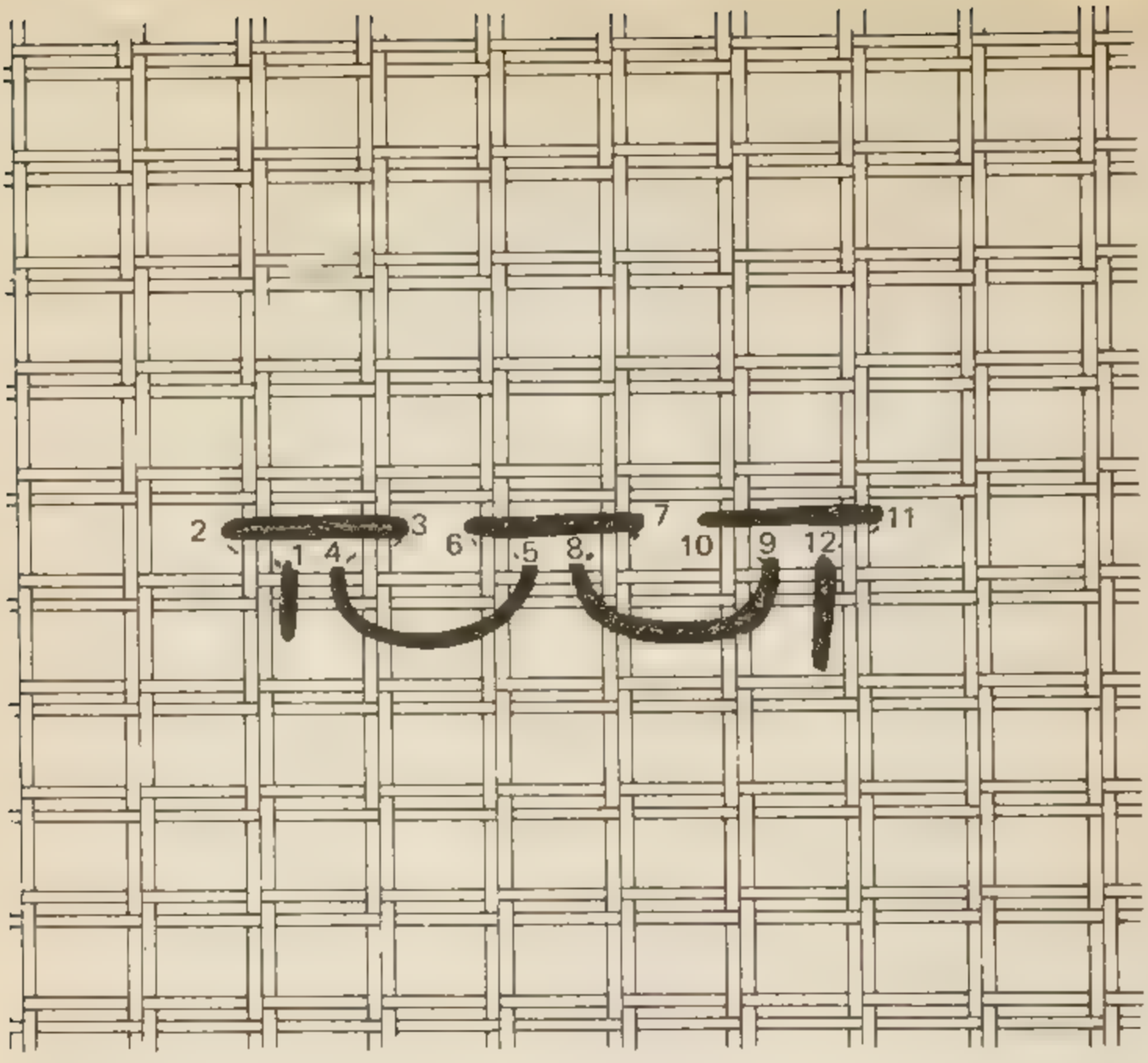


Fig. 47.

can make the loops, long or short, and leave them cut or uncut, even combining different height loops and textures in one project. You can also create interesting effects by combining turkey tufting with other needlepoint stitches. Turkey tufting covers the canvas quickly and won't distort your work, but uses a great deal of yarn. It holds best on penelope canvas.

In order to avoid getting tangled in already formed loops, you must always work turkey tufting from the bottom of the canvas to the top, and, within each row, from the left side of the canvas to the right. If left-handed, work from the bottom to the top, but within each row from right to left.

To make the stitch (fig. 47), insert your needle from the front of the canvas at 1 and hold on to a tail of yarn as long as you want the pile to be (usually one half to one inch). Hold the tail with your left thumb (if you are right handed), then bring

the needle up through the canvas at 2, down at 3, and up again at 4, which is where you first started the stitch. Pull the yarn tight to lock the stitch. For the next stitch, loop the yarn around your thumb, making it the same length as the tail on the first stitch, and form the second stitch in the same manner as the first. When you get to the end of the row, cut the yarn the height of the loop and start the next row at the left side of the canvas, working in every other horizontal row.

Surrey Stitch

Like turkey tufting, the surrey stitch produces a loop which can also be cut for a tufted pile, making it a good stitch for a shaggy rug or wall hanging. You can make the loops long or short and leave them cut or uncut, combining various heights in one piece and introducing other flat needlepoint stitches. The surrey stitch works up quickly and doesn't distort the canvas, but uses a great deal of yarn. This is the looped stitch to use on mono canvas, although it can also be worked on penelope.

Always work the surrey stitch from the bottom of the canvas to the top, and from the left side of the canvas to the right to avoid getting tangled in already formed loops. To make the stitch, insert your needle from the back of the

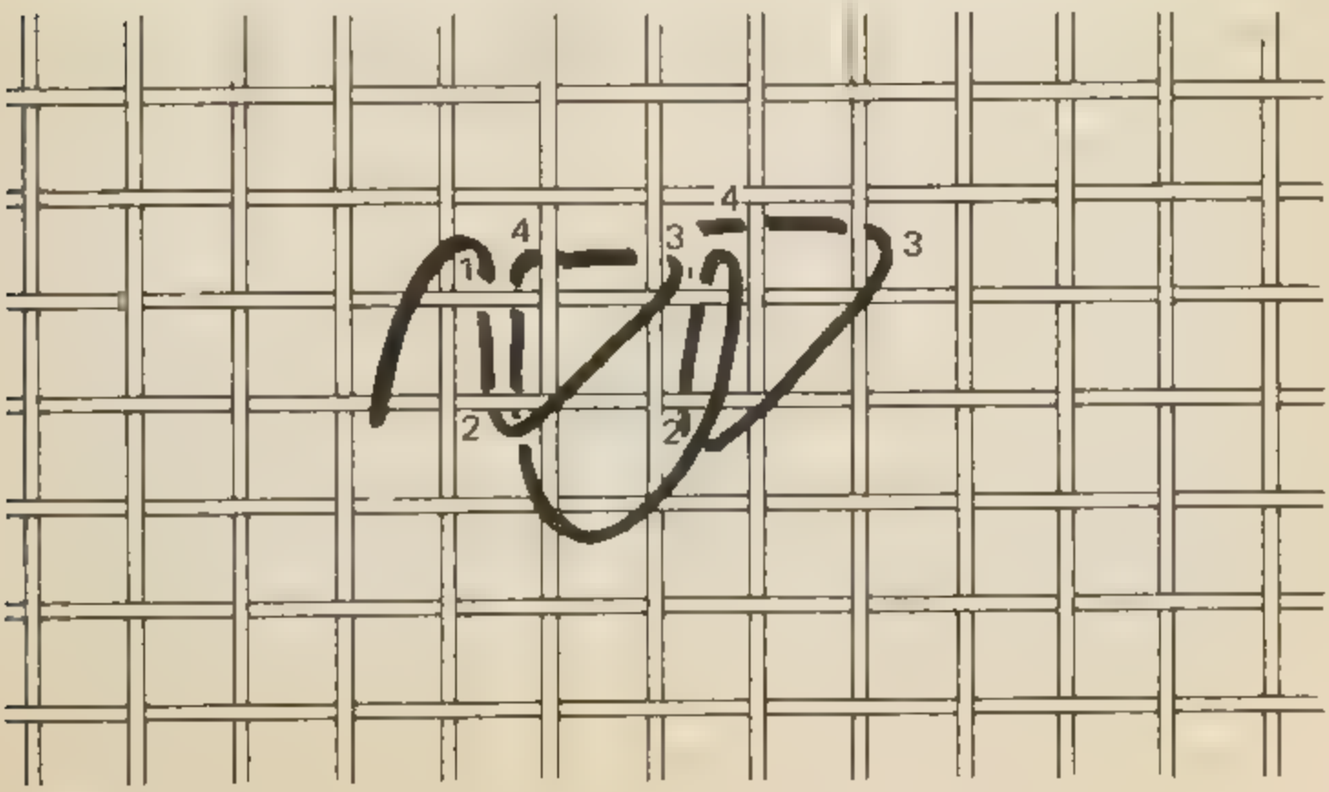


Fig. 48.

canvas at 1 (fig. 48) and hold on to a tail of yarn as long as you want the pile to be (usually one half to one inch). Hold the tail with one thumb, then with your other hand bring the needle up through the canvas at 2, down at 3, and up again at 4, which is where you first started the stitch. Pull the yarn tight to lock the stitch. For the next stitch, loop the yarn around your thumb, making it the same length as the tail on the first stitch, and form the second stitch in the same manner as the first. When you get to the end of the row, cut the yarn the height of the loop and start the next row at the left side of the canvas, working in every other horizontal row. Note that in order to lock the stitch on mono canvas, you must work it over two vertical threads, not just over one intersection. If you are using penelope canvas and want a denser pile, you can work the surrey stitch over every vertical thread (rather than the two vertical threads required with mono canvas) and in every row rather than every *other* row.

Edging Stitch

This is actually a finishing stitch, to be worked after your rug is completed. It can be stitched over one, two, or more rows of folded-over, unworked canvas at the edge of the project, forming a braid along the edge that protects the rug from wear. While hemming and mitering is the neatest and most attractive way of finishing needlepoint rugs (see Chapter 8), the edging stitch is useful when you want an extra-durable finish or when you have made a one-piece rug worked from selvage to selvage and want to cover the selvages.

Start the edging in the top right corner of the canvas, holding your work so the finished side faces you. Along the top of the folded canvas, lay a 3-inch tail of yarn (it will be anchored by subsequent stitches) and hold it with your free hand. Bring the needle toward you, through the canvas from back to front, then put it in the next mesh, again working from back to front (fig. 49A). Now put the needle through the first hole again, still working from back to front of the canvas (fig. 49B). You will have formed a cross over the top of the canvas. Now bring the needle forward three meshes

(skipping meshes number 2 and 3) and bring it from the back to the front of the canvas (fig. 49C). Then take it back to the second hole, again working from back to front (fig. 49D). Now you have established your braided pattern. Just remember that you move forward three mesh each time (skipping two intervening holes), then backward two mesh

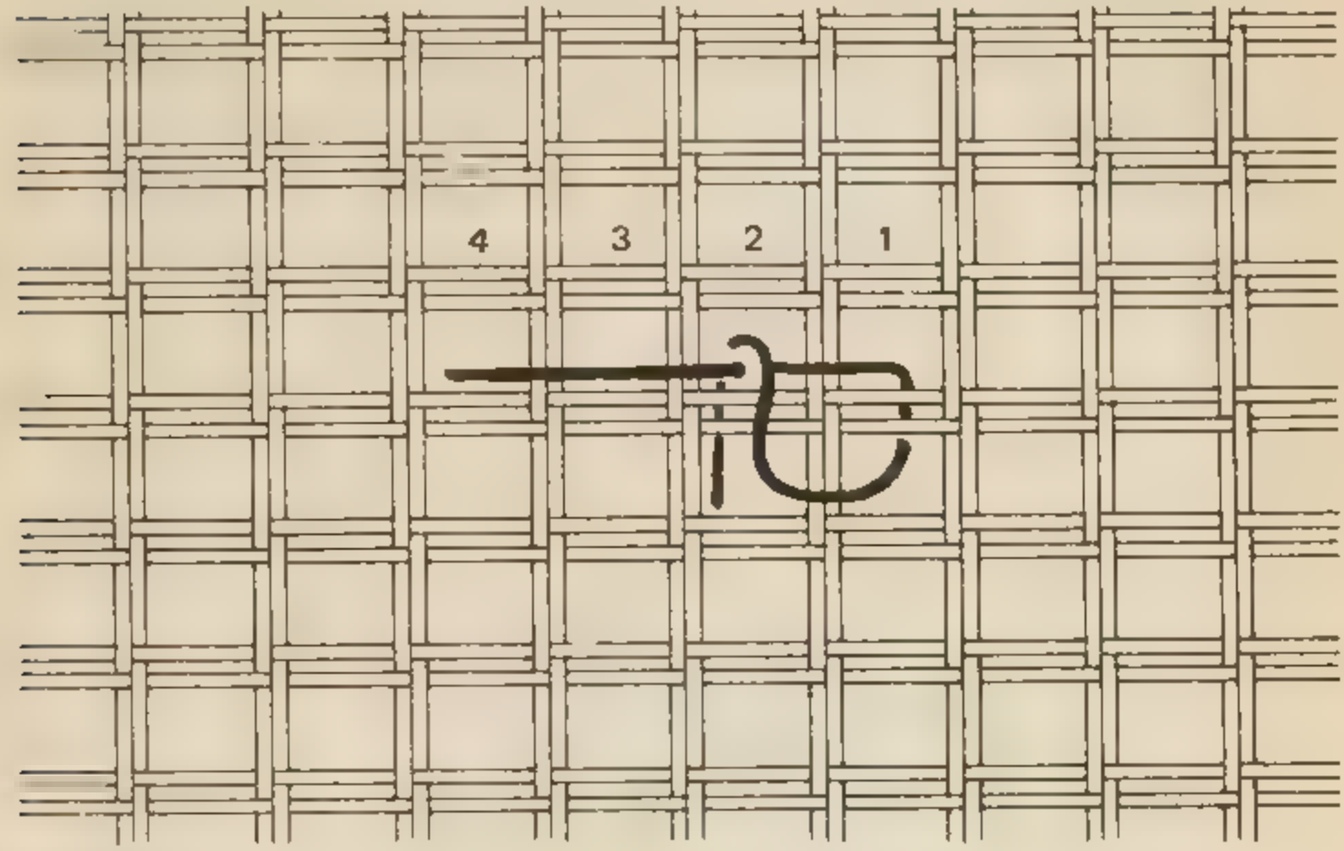


Fig. 49A

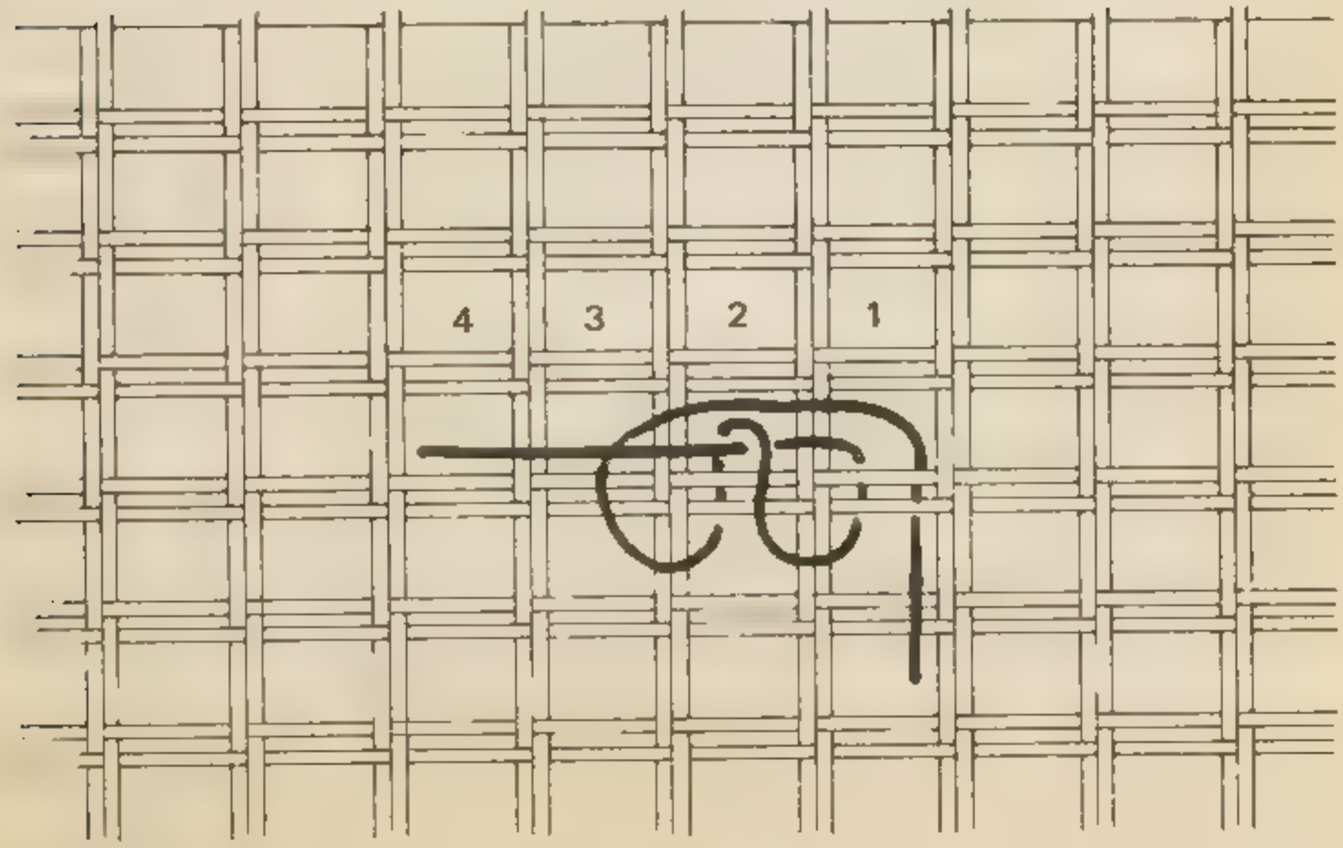


Fig. 49B

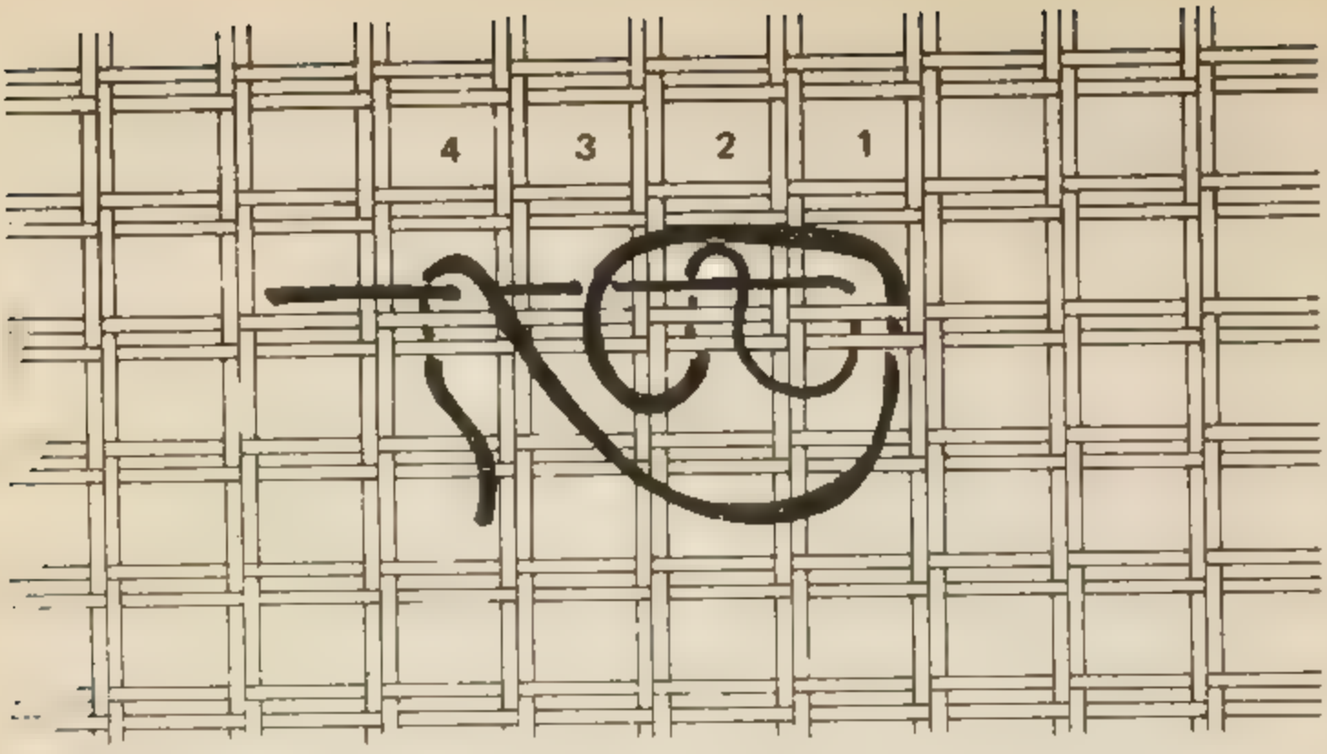


Fig. 49C

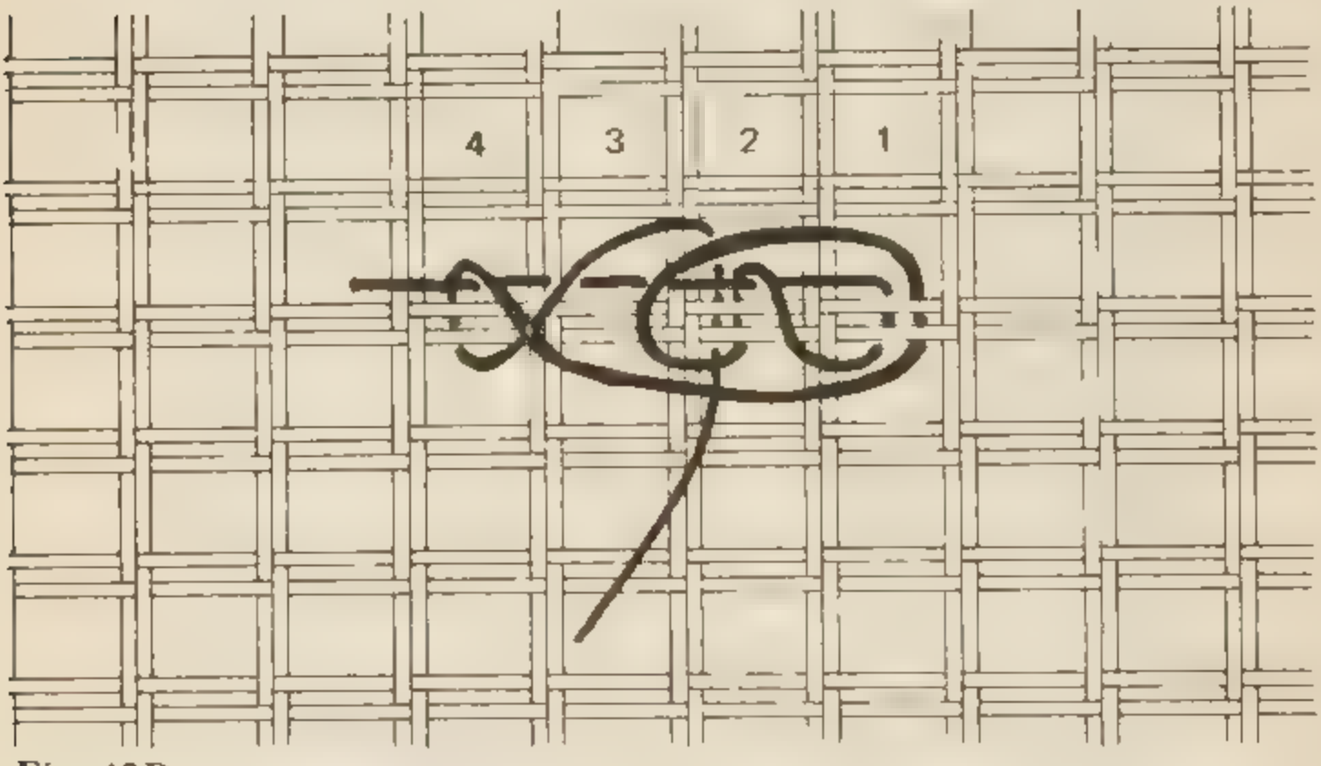


Fig. 49D

(skipping one intervening hole), and that you always make your stitches through the canvas from the back to the front. When you reach the top left corner, you will have to shorten the braided pattern exactly the reverse of the way in which you started, so you will end with a single cross stitch over the top of the canvas just before you turn the corner.

You will probably have trouble covering the points at each corner, and one special stitch there try a cross stitch or a continental will be helpful. If you can't cover the canvas

entirely with one or more extra stitches, you will have to solve the problem cosmetically: Mark the canvas with a dab of indelible marker in the same color as the edging stitch.

When you reach the last few inches of yarn and want to continue edging, bring the needle to the front of the canvas as in Fig. 49C, and let the yarn hang loose. Then thread the needle with a new length of yarn, secure it through the back of an inch or two of already formed edging, and bring it through the same mesh from which the tail is hanging. Lay the tail of the old yarn over the top of the canvas (it will be covered by subsequent stitches), and with your new length of yarn continue to work the edging stitch in the same braided pattern. The join should be completely invisible.

Note: While Fig. 49 illustrates the edging stitch worked from right to left, it can be worked from left to right just as easily. Just reverse the instructions.

Stitching Tips and Techniques

If you are ready to make a needlepoint rug or wall hanging, you are probably already familiar with general stitching techniques. But as you work on these large projects, you'll find they present special problems you often don't encounter with other needlepoint work.

- Handling a large piece of needlepoint is often troublesome. Even if you are making your project in sections rather than in one piece, you'll find that each piece is probably larger and more cumbersome than you are accustomed to handling. The easiest way to manage is to roll up opposite sides of the canvas, leaving the area you are working on free, and secure each roll with large safety pins or tapestry needles. Be sure you fasten the canvas through the holes and don't split the threads. It doesn't matter if you roll the top and the bottom, or the sides; set up your canvas "scroll" in the way that is most comfortable for you to work.
- Distortion from stitching is more of a problem with rugs and wall hangings than it is with other needlepoint projects. While all needlepoint can be blocked fairly well back to shape after stitching, pillows, upholstery, and framed pictures, for instance, are held "true" after blocking by the pillow

backing, the upholstery tacks, or the picture frame, all of which help prevent the needlepoint from creeping back to its original distorted form. Since needlepoint rugs and hangings are often not lined, there is nothing to prevent a slow return to the shape of the original stitching.

To minimize this problem of distortion, first try to choose stitches that are least likely to distort the canvas. Then stitch them with a loose, easy hand, exerting even tension on the canvas in both directions so you don't end up with a trapezoidal shape. Don't worry about making your stitches too loose; an easy, free hand will produce plump stitches that will cover the canvas nicely. If any stitches are too loose, they can later be tightened from the back.

- Use yarn between 18 and 24 inches long. Longer pieces tend to fray after repeated stitching, and durability is a prime consideration in rugmaking.
- Keep your yarn flat as you work. If it gets over-twisted, and thus shorter and thinner, untwist it by turning the canvas upside down and letting the needle hang free, untwisting itself. If, on the other hand, it gets untwisted as you work, twirl the needle in your fingers to restore the twist. It's particularly important that you work with yarn of maximum strength and durability when making rugs.
- When you want to carry a threaded needle from one area to another, just weave the yarn through the back of the intervening stitches or, if there aren't any, carry it over blank canvas; it will eventually be secured by stitching.
- Plan to work all your central motifs and designs first so you will have a chance to try out different background colors and stitches. A design often looks totally different in hand than it does on the floor, and you may want to change elements and colors in your rug when you see key parts of the design in its setting on the floor.
- If you're working in basketweave, continental, or half cross stitch, you'll find it easier to outline shapes and areas of color before you fill them in. Use the continental stitch to take you horizontally across the canvas, then work a series of vertical and diagonal stitches to to take you down the canvas (fig. 50). When you want to change direction and outline a design that is to the right or above where your needle now is, just

turn the canvas upside down so the area you want to work in is now to the left and below (the broken lines in fig. 50). Incidentally, turning the canvas upside down in this way is convenient not only for outlining, but also when you are working whole areas of needlepoint that are hard to get to because they are to the right and above your needle.

- When you want to make curved lines on the square

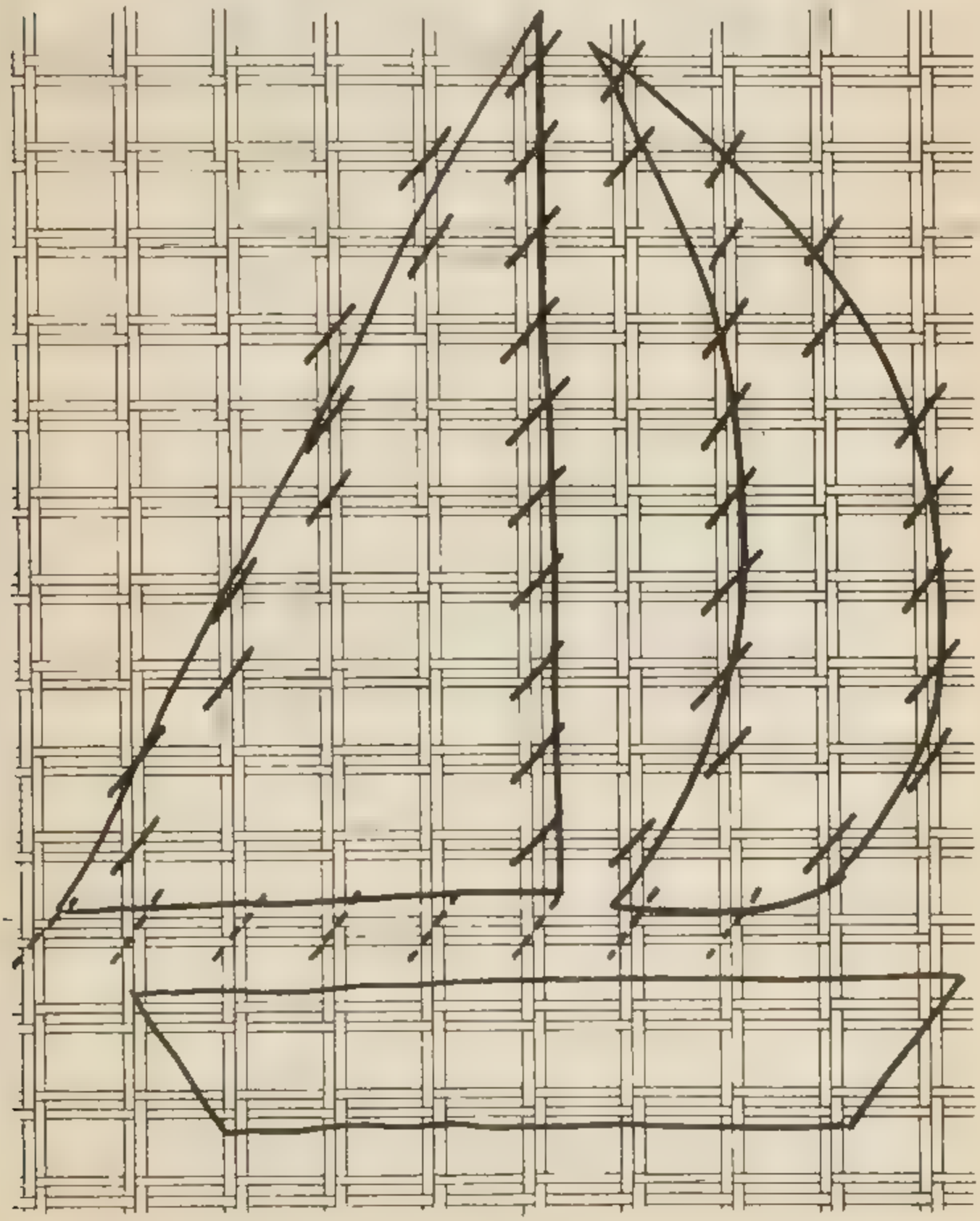


Fig. 50.

mesh of the canvas, you have to rely on your eye to fill in the lines. You just cross the canvas intersection closest to the curve (fig. 50); sometimes your stitch will fall inside the line, sometimes outside it.

• If you're using penelope canvas for your rug, you may want to separate the double strands of the canvas in order to get more (and smaller) stitches, and thus more detail in your design. You can do this easily by spreading apart with your needle two or three of the double intersections around the area you want to work in (fig. 51). You can work these divided threads in any stitch, the continental is particularly convenient for small areas.

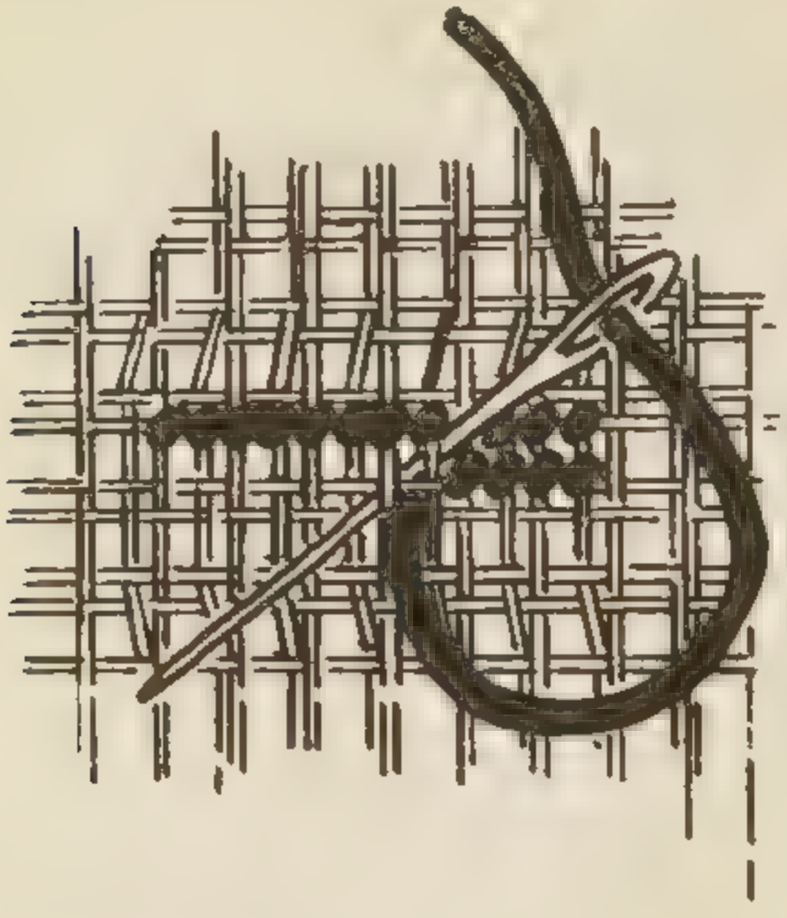


Fig. 51.

When you separate the threads of penelope canvas and combine an area of small work with a background area of larger stitches, you may have difficulty at the point where they meet. Work the larger stitches as close to the small ones as you can; then, whenever a full large stitch can't be made, fill in with small stitches worked in the background color (fig. 52).

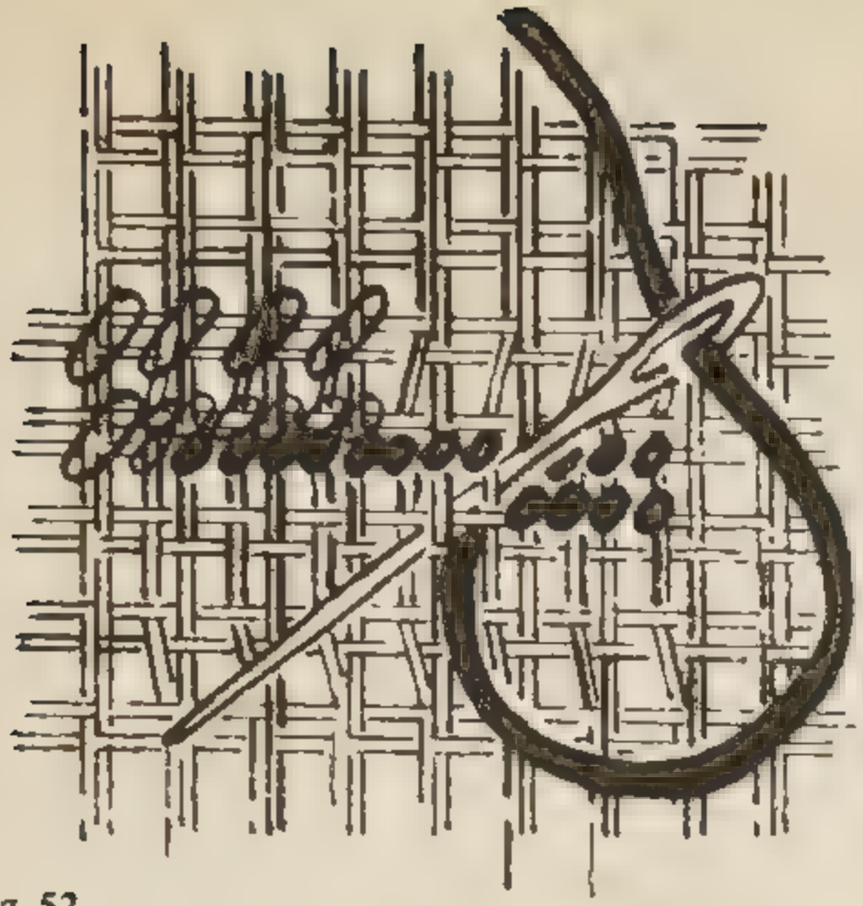


Fig. 52.

• After you have finished stitching your design areas and are ready to do the background, start in the section of the canvas designated in the stitch instructions. For example, if the background is to be in basketweave, start working in the upper right corner. If you are using the kalem or rice stitch, start in the upper left corner. If you are doing the surrey stitch, start at the lower left corner of the canvas. Continue working the background in long rows from one edge of the canvas to the other without skipping to different areas. If a design interferes with your work, stitch first along one side of it, then along the other side of it, joining after you have passed it. Don't work back and forth over the design; you will form overly thick padding at the back.

• Accuracy is essential in needlepoint rugs–and that means counting. Unless you are working an over-all design like a paisley or an abstract, you must count your threads to insure the correct placement of central medallions, other motifs, and above all, of borders. Never rely on the accuracy of the canvas; the thread counts horizontally and vertically are much more likely to differ per running inch than they are

to match. So if, for example, you're working on No. 10 canvas (which is supposed to have 10 threads per inch) and your border design is based on multiples of 10, *count* the threads, don't rely on a ruler to measure inches.

A good way to establish accuracy is to relate all your dimensions to one central point the center of the canvas. You can find it easily by folding the canvas in half, and then in half again. Mark the center threads with a plus sign in indelible marker, and then count out from that point. You may find it helpful to grid your canvas at regular intervals, say, every 10 threads, with a line of indelible marker. This is particularly helpful if you are working a symmetrical design in a mirror image.

• A large measure of the satisfaction that comes from working on a project like a rug or wall hanging is its heirloom quality, the pleasurable knowledge that your piece of handiwork will outlast its time and bring pleasure to later generations. Sign your piece by stitching your name or initials and the date in one corner of the background.

Blocking

The only rugs and wall hangings that need to be blocked after stitching are those made by needlepoint. This is because the slanted strokes of most needlepoint stitches tend to pull the canvas in one direction more than the other, thus distorting it. Even if you work with utmost care, you'll find it hard to avoid some slight distortion. (A few stitches, however, are minimal offenders–Gobelin and brick, for instance and they will ease your blocking task.)

To correct the distortion that almost inevitably creeps into your work, you must block the finished needlepoint. Blocking will also give a professional look to your work, even if the stitching is irregular and uneven.

Block the needlepoint on a piece of clean wood plywood is excellent that is at least as big as your canvas. If you are making a large one-piece rug or hanging, use an old wooden door to accommodate the canvas, or block it on a wooden floor on which you don't mind tacking.

Once you have found a suitable piece of wood, cover it

with brown paper marked with the finished size and shape of the project. Lay the needlepoint face down on the brown paper and tack the upper left and upper right corners of your canvas with non-rusting tacks or pins, taking care to match the corners of the needlepoint with the corners of the shape outlined on the brown paper (fig. 53). You can tack through the holes in the unworked canvas or through the taped edges, which gives good support to the tacks, but never put the pins or tacks through the actual finished stitching or through the threads of the unworked canvas.

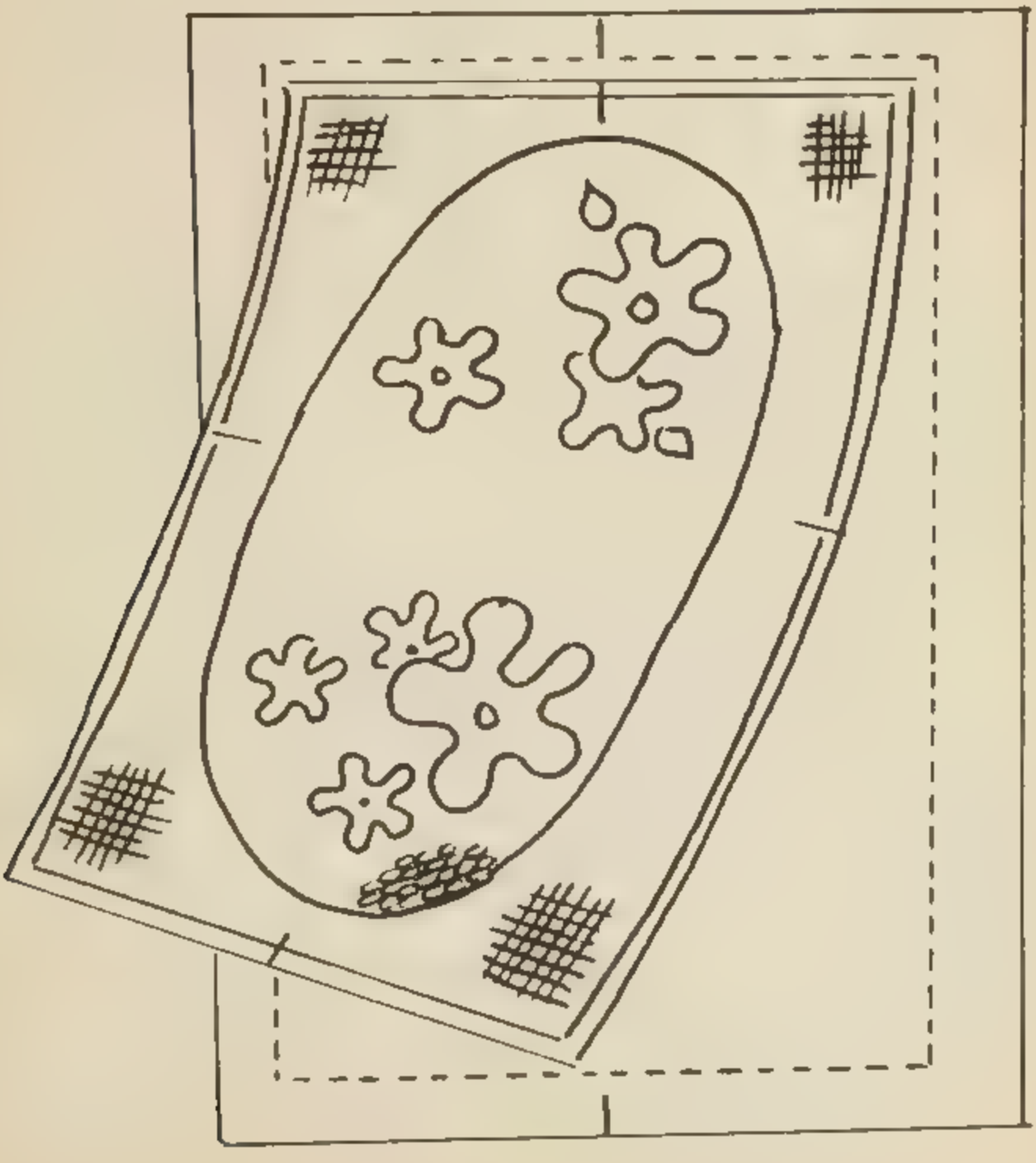


Fig. 53.

After the top two corners have been tacked, dampen the back of the canvas in any of the following ways: by steaming it with an iron held a few inches above the surface of the needlepoint, by sponging or spraying the back of the needlepoint, or by laying a wet towel over the needlepoint until it is damp but not sopping. Once you have dampened the back of the stitched needlepoint sufficiently, it will be flexible enough

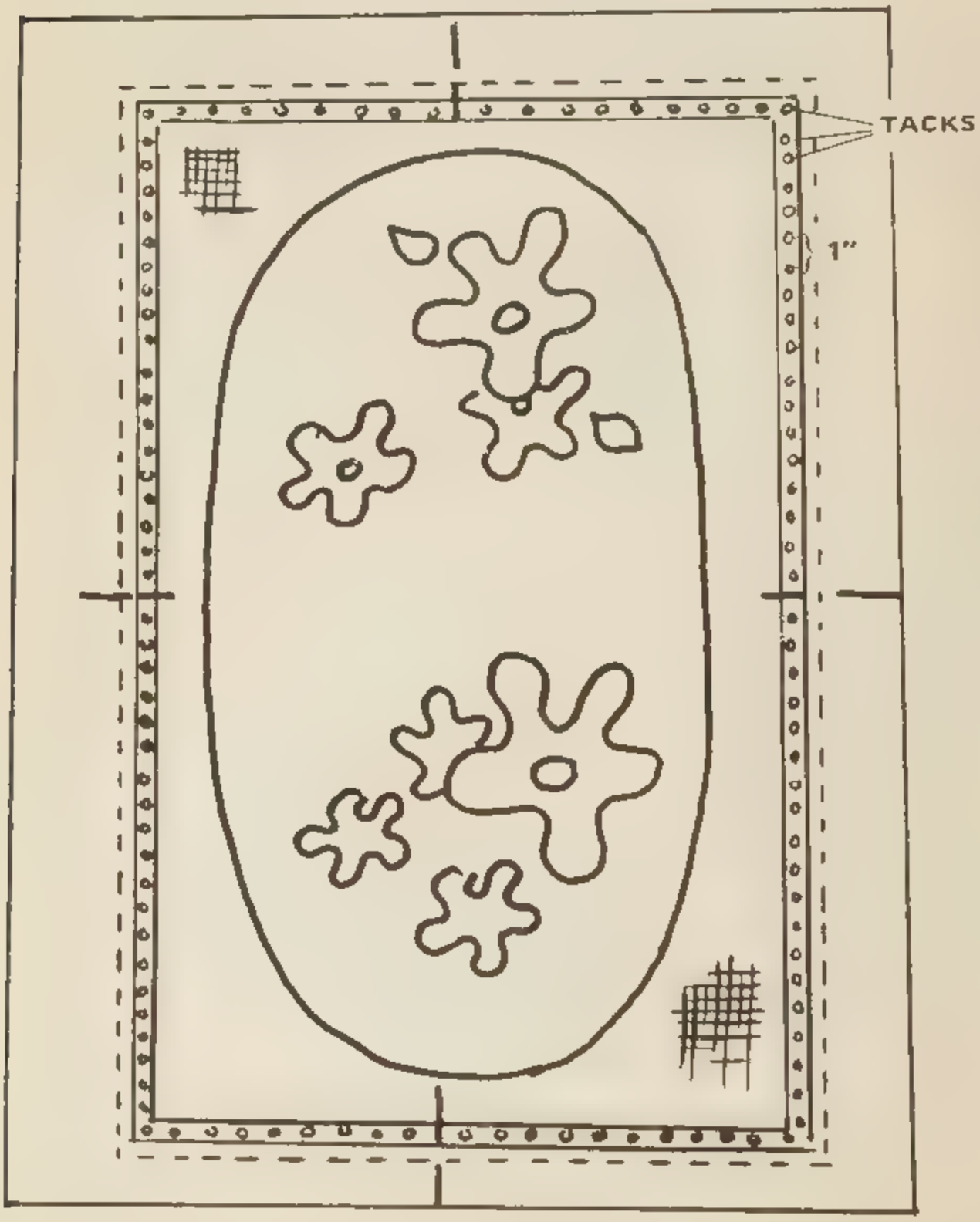


Fig. 54.

for you to pull the third and fourth corners of the piece into shape and make the entire piece conform to its outline on the brown paper. Now, pulling and tugging evenly on all sides, tack the stretched canvas at one-inch intervals along the edges (fig. 54). Let the needlepoint dry completely, face down on the board, for at least two days. Keep the board in a horizontal position and out of direct sunlight.

If you are making a one-piece rug or hanging and are working from selvage to selvage and stitching up to the last canvas mesh, obviously you won't have any taped edges or unworked canvas through which to secure your blocking tacks. In this case, tack through each selvage, carefully inserting the tacks so as not to split any of the threads, and at either end carefully place your tacks or pins through the one remaining open mesh (fig. 55). You may have to place the pins closer than one inch at both ends in order to hold the canvas as securely as possible.

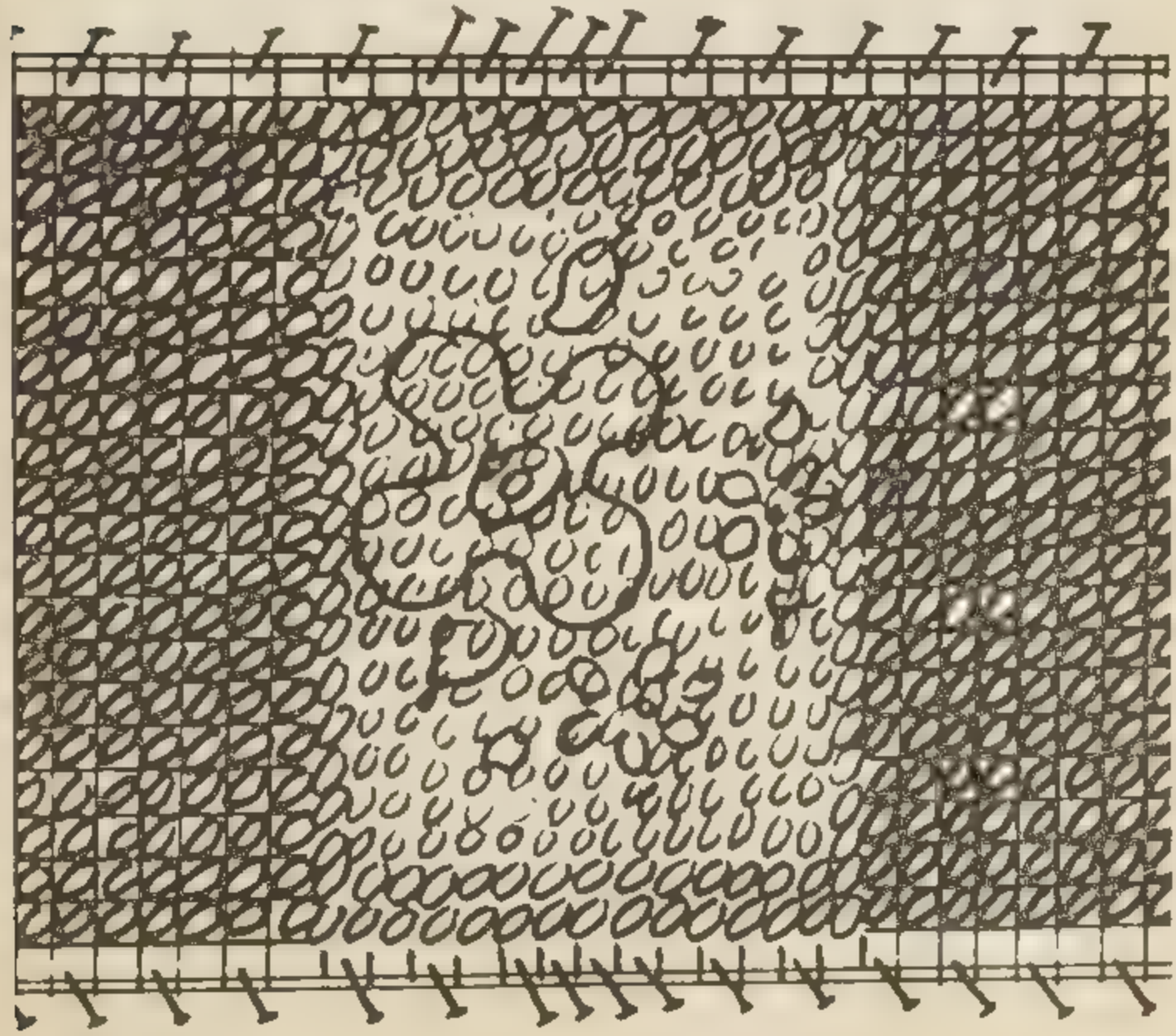


Fig. 55.

Hints for Blocking

- If your project is so large you cannot find a big enough board and don't have a wooden floor available, you can make a large wooden frame the size of the finished piece onto which the needlepoint is tacked for blocking.
- If you are making your rug or hanging in sections, block it before joining. Be sure that each section is exactly the right size so it will join perfectly with its neighbors.
- Rugs and wall hangings of large size are more difficult to block than smaller projects. If you find you can't manage the size and bulk of your needlepoint canvas, or the piece is too distorted to stay "true" after blocking, don't hesitate to give it to a professional to block. Your investment in time and labor alone is large, and your project deserves to be finished in the most professional manner.

Joining Sections

If you have enjoyed the portability and ease of working on small sections of a rug or hanging, you will now pay for that pleasure by joining the pieces; no matter which way you choose to join the sections, it is a cumbersome task.

There are three general ways of joining sections of needlepoint. Each has different advantages and should be used in different circumstances.

Seaming join: The easiest way to join sections of needlepoint is to seam them, in exactly the same manner as you would seam together any material. Use the seaming method when you want to join two sections with straight edges and where you are joining backgrounds rather than patterned areas. If, for any reason, you wanted to join canvases of different mesh count or type, use this method.

Seaming is usually done after the pieces of needlepoint have been blocked. Follow these steps:

1. Add two rows of extra needlepoint as a seam allowance outside your projected seam so you can sew on worked canvas. While it is easier to make your seam on already stitched needlepoint, it can be done just outside the last row of stitching if you work carefully. This is how you seam selvages together.

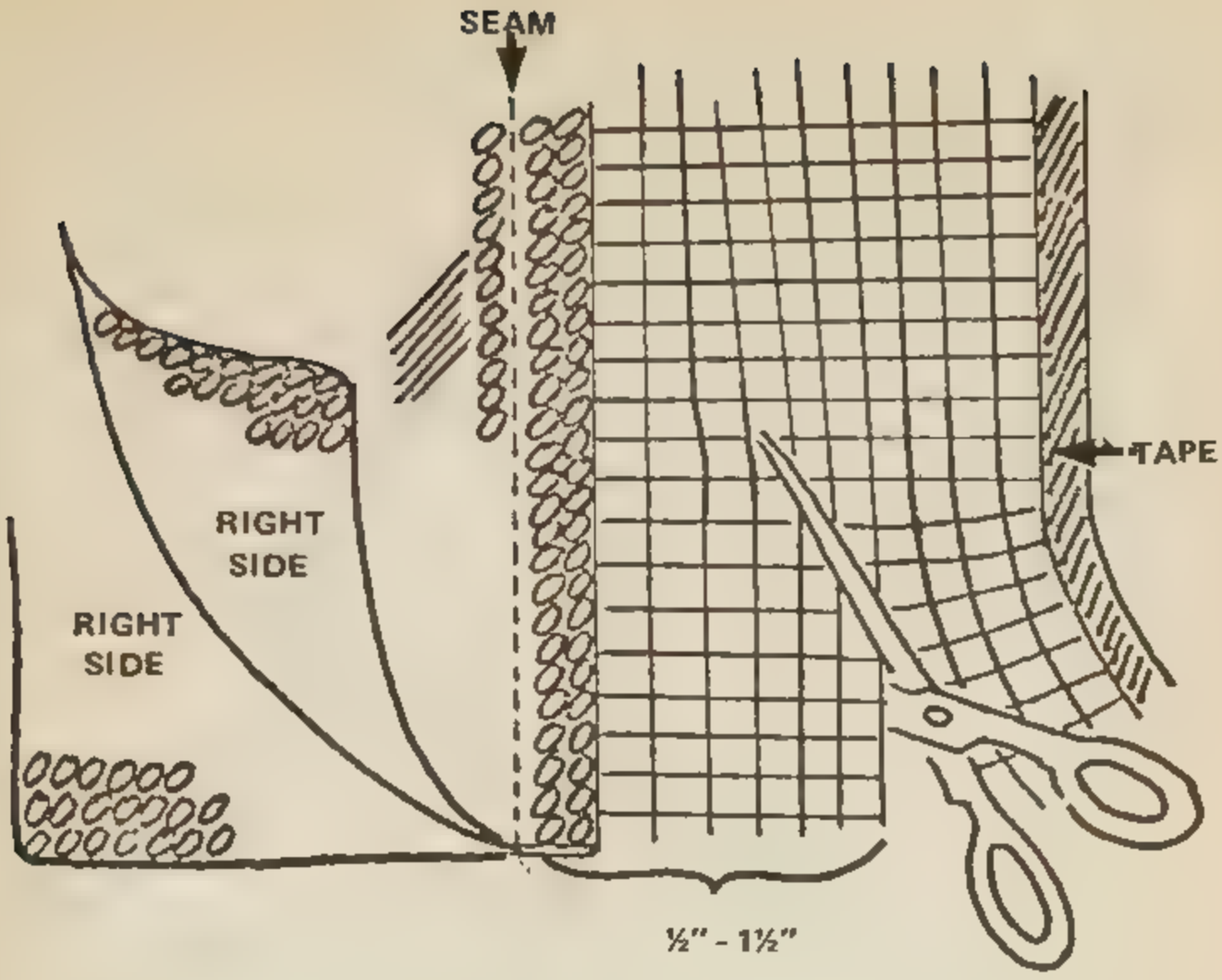


Fig. 56.

2. Place the two pieces of canvas to be joined right sides together, just as if they were two pieces of fabric, and sew the seam on a machine, or back stitch it by hand.

3. Cut away the unworked fabric and taped edge, leaving one half to one inch of unworked canvas (fig. 56).

4. Glue the cut edges with any white, all-purpose glue which dries colorless, such as Elmer's Glue-All or Amco White Glue, and let dry.

5. Blind stitch the unworked canvas seam allowance on each side to the back of the stitched needlepoint.

Whipping join: A whipped join is easy to make and is fairly invisible. Use it when you are joining sections of the same size and type of canvas, and when you are joining curved pieces, as well as straight edged sections. Very simple patterned areas can be joined by this method, but it is most successful when restricted to background areas. The whipped join is usually made after the pieces have been blocked.

Follow these steps:

1. Cut away the excess unworked canvas and taped edges, leaving an inch of raw canvas on each edge to be joined.

2. Glue the cut edges with any white, all-purpose glue which dries colorless, such as Elmer's Glue-All or Amco White Glue. Let dry.

3. Turn the unworked canvas seam allowance under on each side to be joined, leaving one unworked thread along the edge of the canvas.

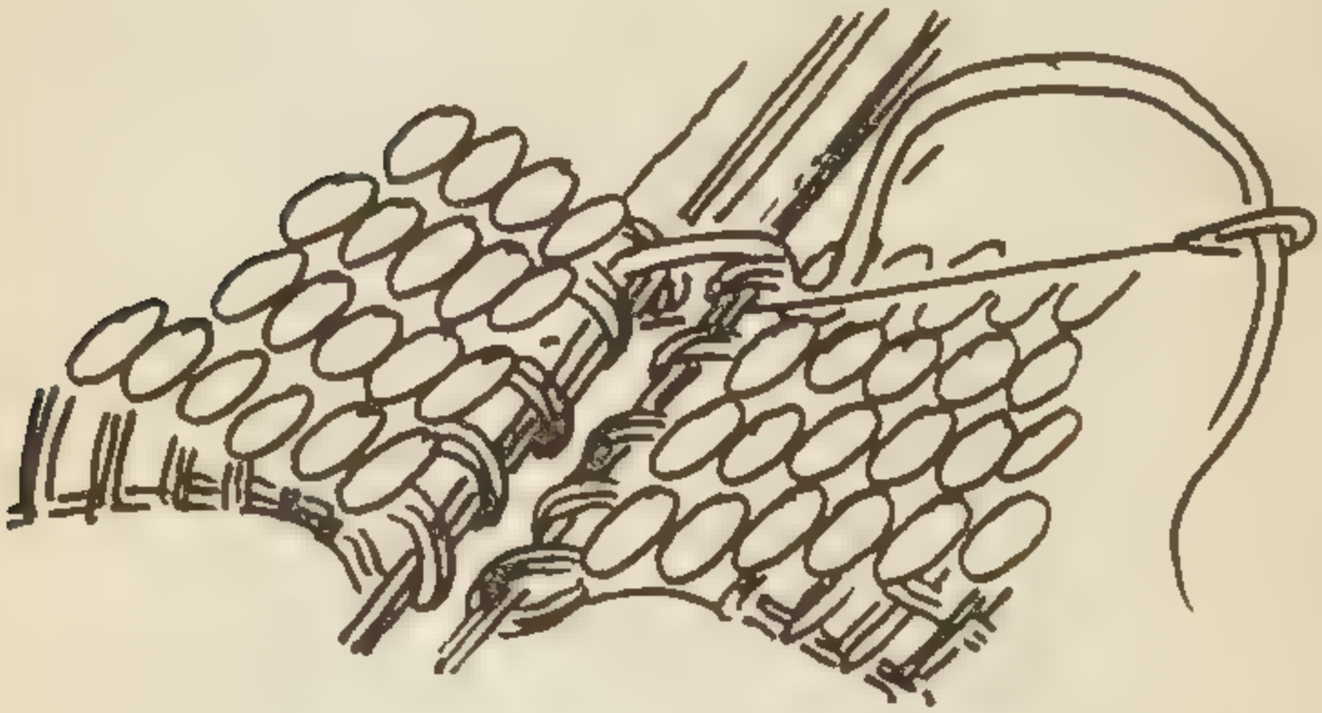


Fig. 57.

4. Match the edges mesh for mesh and whip the unworked thread together on each side with heavy carpet thread. Cover the carpet thread with one row of vertical outline stitches in the appropriate color yarn (fig. 57).

5. Blind stitch the unworked canvas seam allowance on each side to the back of the stitched needlepoint.

Overlapping join: You can make the least visible join by using the overlapping method. It is a little more difficult to do than the other two techniques, but well worth learning, and indispensable for joining complicated patterns and

making four-way joins. You can only use it when joining sections of canvas of the same size and type of mesh. Overlapping joins are made before the sections are blocked so the entire joined piece can be blocked as one. Follow these steps for an overlapping join:

1. On both sections of needlepoint, work up to the last two inches on the edges to be joined, then prepare them for overlapping.

2. On the right section, mark the outline of your design, then cut the canvas carefully just on the outside of this line.

3. On the left section, mark the outline of your design. Add five extra meshes and cut between the fifth and sixth threads (fig. 58).

4. Glue the cut edges on both sections with any white, all-purpose glue which dries colorless. Let the edges dry.

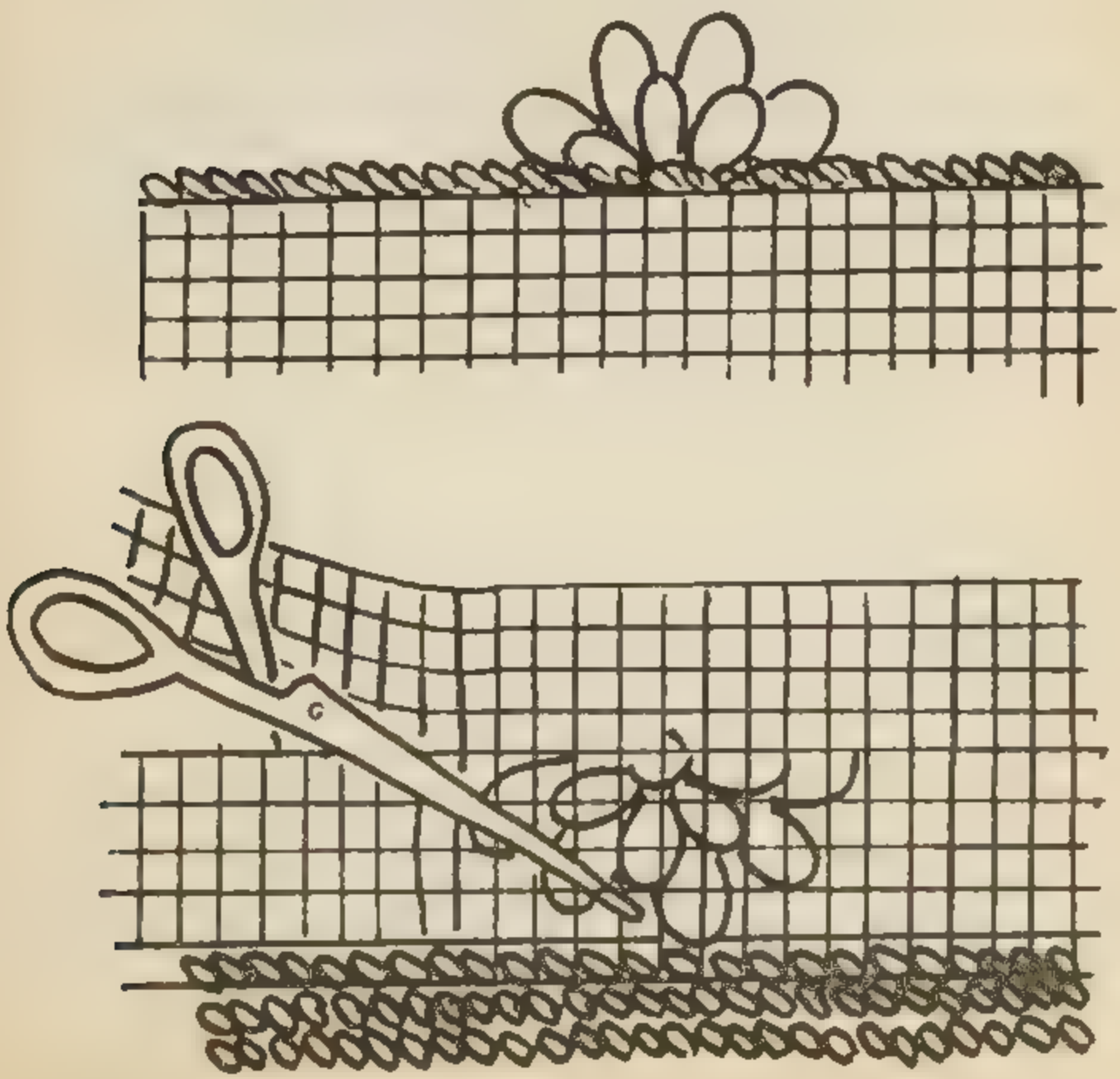


Fig. 58.

5. Lay the first five rows of the right section over the last five rows of the left section so the edges of the designs on both sections just meet (fig. 59).

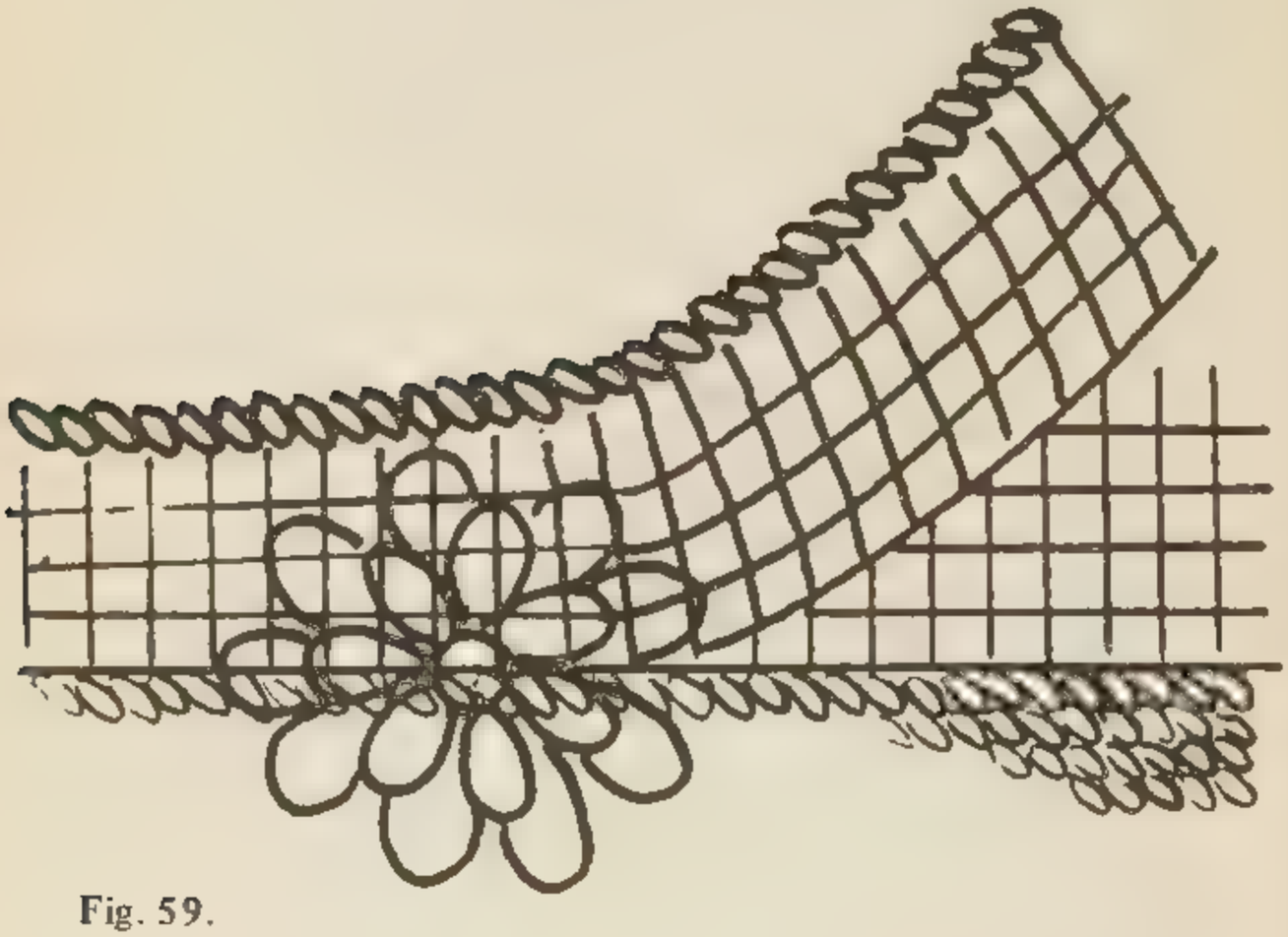


Fig. 59.

6. Matching the canvas meshes carefully, whip them together with carpet thread, covering one intersection at a time (fig. 60). When you have basted the right section of canvas over the left section, continue to needlepoint across the overlapped canvas as if it were one single layer of canvas, using the appropriate stitch and yarn to complete your pattern. A faint ridge may show on close inspection but it is an effective join.

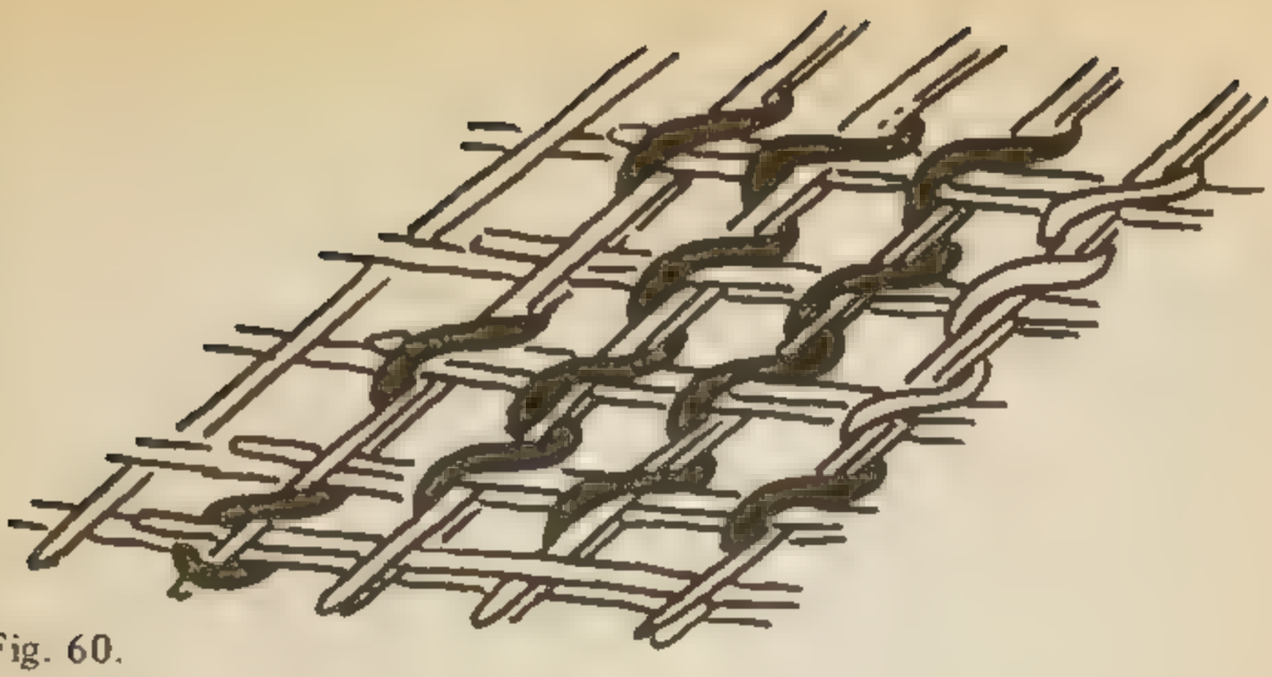


Fig. 60.

The overlapping join is also best when you want to make a four-way join. First prepare two overlapping joins as described above, but treat the edges which will eventually join in a double overlap exactly as you do the simple overlap. On the top overlap, cut the canvas just outside the design line, and glue the cut edges. On the bottom overlap, leave five unworked threads and cut between the fifth and sixth threads. Bring the top overlap section (fig. 61A) over the bottom overlap section (fig. 61B), and work through the multiple layers of canvas as if they were single. In the very center you will have four layers of canvas, but by stitching carefully, you will be able to work your stitches through them all.

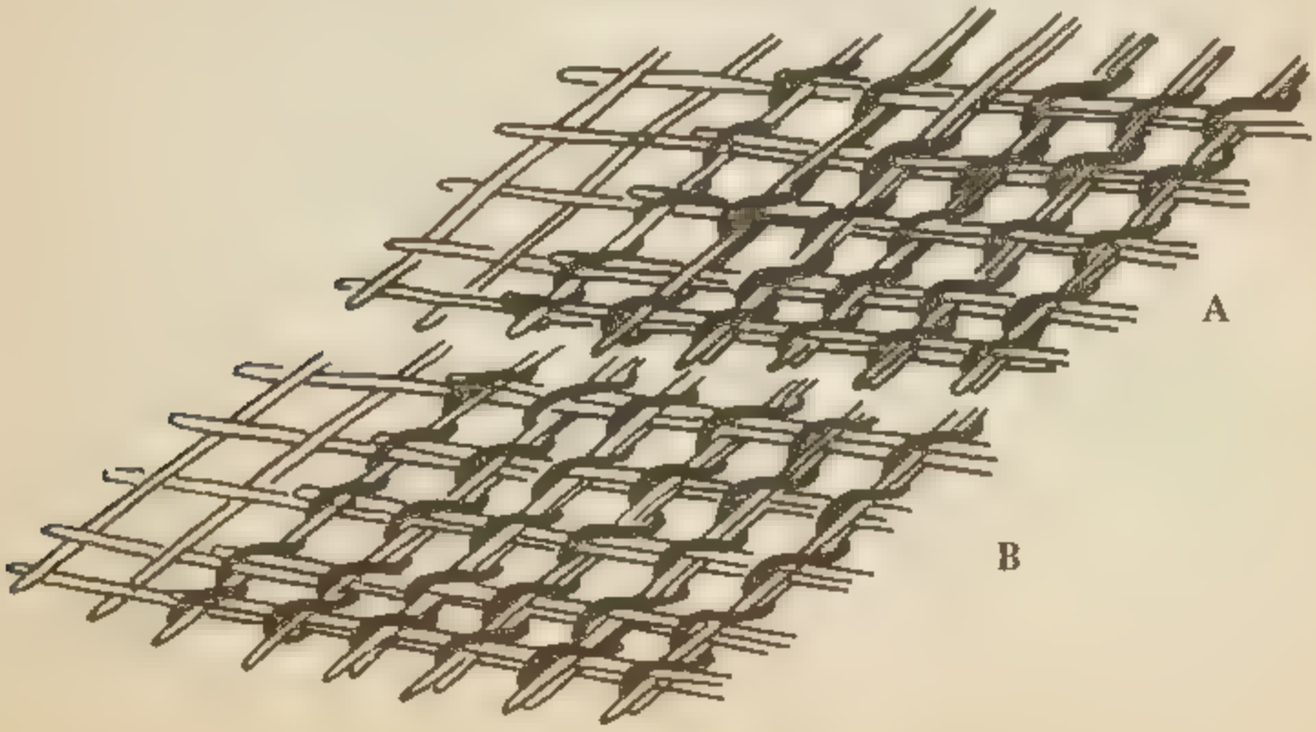
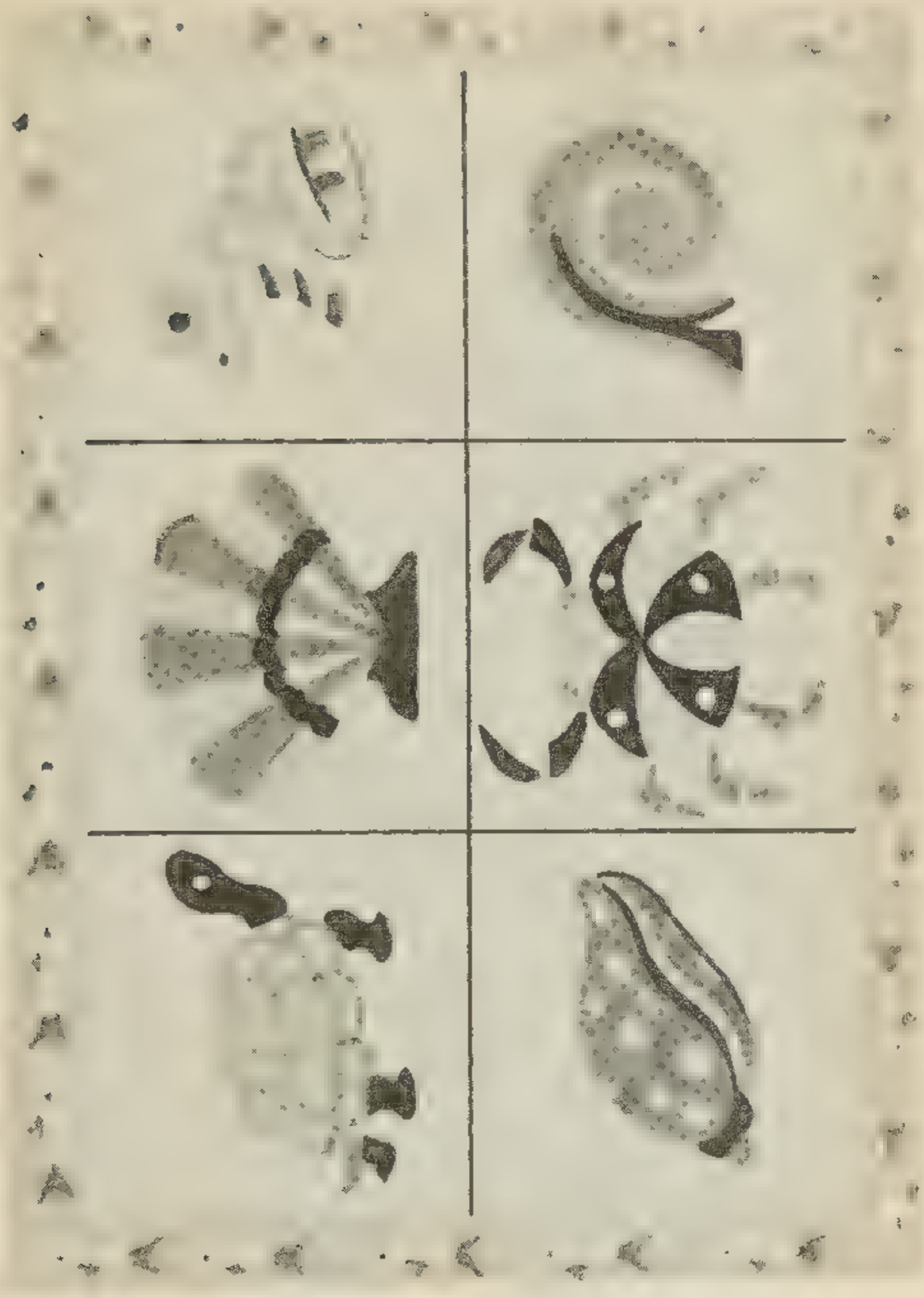


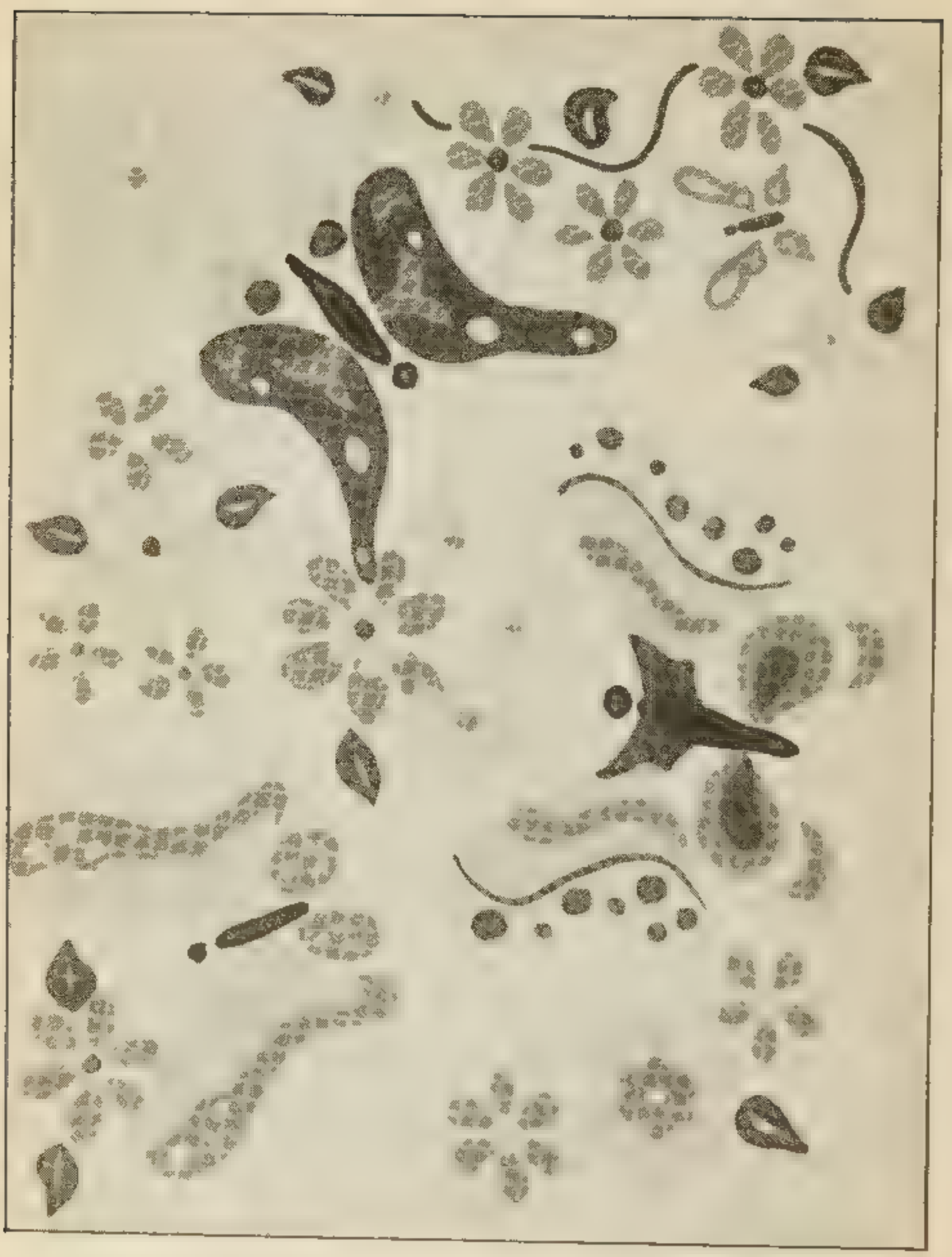
Fig. 61.

For additional information on finishing procedures, see Chapter 8.

Designs

The following designs are particularly suitable for needlepoint. Additional design ideas are illustrated in Chapter 6. Instructions for transferring designs to canvas are included in Chapter 7.





RUG DESIGN

Good rug designs come in all shapes and sizes, all kinds and textures, period and contemporary, with smooth surface and shaggy pile. But they all share certain characteristics.

The design is appropriate to the technique: As you have seen, certain methods of rugmaking favor certain types of designs. A latch hooked rug, for example, is most effective when the design is bold and vivid, with large areas of color set off from one another. Intricate details are lost in its velvety pile. Pictorial elements, on the other hand, flourish best in needlepoint where the smaller mesh of the canvas can pick up and articulate details of design. Curvilinear shapes are most successful in punch hooking, where the needle is not bound by the square, predetermined mesh of the canvas used in other techniques. And a richness of tone in an abstract design is particularly effective with rya. For a more complete discussion of the characteristics of each rugmaking technique, refer to Chapters 2 through 5.

Good proportion: A good rug design is properly suited to the space it occupies. An area rug defines a limited space, an area; a room rug obviously encompasses a larger space. But both are in proportion to their settings. Obviously, you must plan your rug to fit its setting. Too small and it will look lost; too large and it may crowd the room, with many of the design elements lost under the furniture.

The shape of a rug is also important and contributes to proportion. A square rug may be entirely appropriate for a long rectangular room because of the placement of furniture, but it risks looking awkward and out of place. On the other hand, it may nicely furnish a squarish entrance. In general,

you'll find that a rectangular rug is most useful in more places, but don't neglect the oval, circular and other shapes—as long as they are in proportion to the spaces they occupy.

In addition to considering the size and shape of the rug in relation to its setting, you must also consider the proportion of the design itself to the size of the rug. A small central motif, for instance, may look lost surrounded by an expanse of background unless a substantial border defines the outer limits of the rug. On the other hand, a complicated interior design may need the breathing space of unbordered edges to relieve a tendency to look crowded.

Pleasing to the eye: It may seem fatuous to say that a good design is pleasing to view. Actually, there are rug designs that meet strict rules of composition and design that are not at all pleasing to look at; some are strident, some are monotonous. And there are many designs that break all rules of design that are enormously pleasing to live with. In the end, a good rug design—one that you can live with and enjoy relies on your eye and on your taste. It depends on many factors: composition, color, size, shape, proportion, texture. Hopefully, the guidelines which follow will be of some help, but there are general principles of design which should probably be honored in the breach as often as they are followed. In the end, good design is largely a matter of taste, developed by study and attention to the successful patterns and designs which catch your eye.

Composing a Rug Design

If you study a number of rug designs, you will soon see that their compositions will fall, generally, into one of the following categories:

Central design: This may be a single motif, or a cluster of small objects, centered on a background, or it may be a larger figure, such as a sun radiating out from the center.

Edging design: This kind of design can actually be a border, or it can fall a little inside the actual sides of the rug

and still seem to frame it. A garland of leaves is a good example.

All-over design: This type of design covers the entire rug, dominating any background. It may be the same small or large object repeated in different positions over the field, such as fleur de lis or daisies. Or it may be a variety of different but related objects, perhaps a fluttering of butterflies alighting on a rug in all shapes and sizes and in a burst of color. Or it may be an overall design involving no distinct objects at all, perhaps a paisley, a patchwork, or an animal fur marking.

Horizontal and vertical designs: Pictorial designs and scenes fall into this category, as do stripes, geometrics, and many abstracts where objects or shapes are often aligned directionally. Include diagonal designs here as well.

Many designs are actually combinations of categories. A border or edging is often used to frame a central motif, for example, a garland of leaves encircling a bouquet of flowers or a more formal border framing a family crest. And an all-over design may emphasize a strong horizontal or vertical thrust in the placement of design elements.

In addition to the structural aspects of composition, there are other, more ephemeral elements like unity and balance, which are often better defined in their absence. If a composition doesn't have unity and balance, your eye will be uncomfortable. The design just won't look right.

Unity is achieved by providing some relationship among the design elements: the same shape repeated in various places; the same shape used in different sizes and directions; different but related objects, such as storybook characters and jungle animals; repetition of the same color in differing circumstances. The main thing that unifies a composition is a point of view, an overriding theme that brings all its elements together.

Balance is also achieved in a variety of ways. A symmetrical composition is perfectly balanced, but asymmetrical balancing is also possible, and is often more interesting. For instance, a flower in the upper right corner may offset a flower of approximate size in the lower left corner of a design, or it may balance two smaller buds a little closer to

the center. A triangular arrangement of shapes often provides balance in the same way a tripod does.

Using these guidelines, tackle your own composition. Here are a few tips:

- To establish the finished size of your rug, cut a model from newspaper or wrapping paper and lay it in its setting. You can easily modify the size or shape, cutting or taping on additional pieces of paper if needed.
- After you have decided on the size of your rug, make paper cutouts of individual design elements, and move them around within the boundaries of your project. Mark off a border if you have decided on one, since this will affect the placement of design elements. Now you will be able to check the relationship of shapes and the general balance of the design. When you have arrived at a pleasing composition, pin or paste the cutouts on the wrapping paper and turn to Chapter 7 to learn how to transfer it to canvas or backing material.
- The cutout method works well when you are dealing with elements that can be isolated into separate shapes. But if, for instance, your design rests primarily on color areas and shading, you may find it easier to chart it on graph paper. Simply correlate the squares on the paper with the dimensions of the rug, using perhaps a scale of one inch on paper to one foot of rug. However, when planning a rya rug, account for the length of the pile by charting the design on rectangles, which should be twice as high as they are wide, rather than on squares of graph paper.
- Borders require great care and planning, and an understanding of the effect they have on a design. In general, borders tend to confine a design; conversely, rugs and hangings which don't have borders seem to project beyond their edges. A bold design can take a strong, wide border; a delicate design needs a narrow one. You can increase the illusion of width if your border is in a bright or intense color, or if it has small detailed elements of design in it.

Borders also require accurate planning in the case of most rug techniques by counting the stitches, rather than merely by measuring the backing. This is to offset any variations in the weave or mesh count.

Color, of course, is an important element of design. Some basic information, although familiar, may be helpful.

Hue is what we call color; i.e., red, green.

Value is the degree of lightness or darkness of the hue.

Intensity is the weakness or strength.

Primary colors red, yellow, blue can't be made from any mixtures of other colors.

Secondary colors -orange, violet, green--are made by mixing two primary colors.

Color wheel (fig. 62) shows the relationships of the colors.

Complementary colors are opposite each other on the color wheel.

Analagous color schemes involve neighboring hues on the color wheel.

Monochromatic color schemes use different values of the same hue.

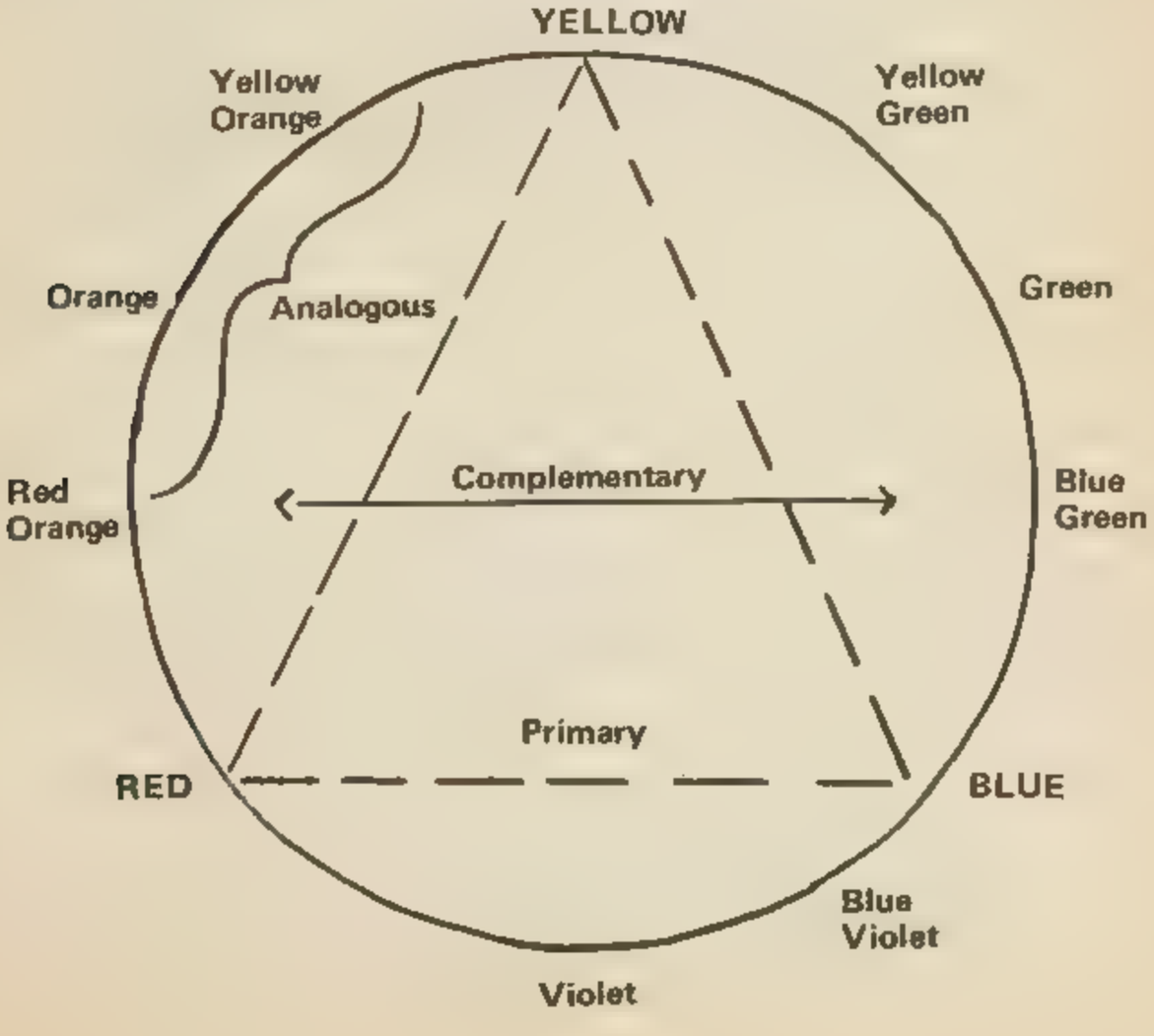


Fig. 62.

The following tips may help you plan your early rug and wall hanging designs, but undoubtedly you will soon leave them behind as you chart your own adventures in color.

- Use color to balance a composition. For instance, a small dot of a hot color, say magenta, can balance a large area of a bland color.
- If you are using a monochromatic color scheme, you can achieve balance and interest by contrasting areas of light color with dark color, or weak with strong.
- Vary the values and the quantities of different colors.
- In general, use intense colors more sparingly than duller colors.
- Use neutral colors against vivid ones: a wild background with a subtle, neutral motif, or a hot fire against a dull dark background.
- In modern designs op art, for example intentionally try bright colors of the same intensity.
- Play around with skeins of colored yarn to see how different combinations appeal to you. Then, as a final color check, lay out approximate amounts of yarns in the colors you have picked to see how they interact. Or better yet, work up a small swatch incorporating all the colors.
- If color choices stump you, you can always fall back on the color wheel for successful combinations and relationships.

Design Ideas

Once you start looking for design ideas, they seem to be everywhere. Here is a list of categories that should at least start your imagination working, if it doesn't itself spark some responsive chord.

Nature themes: flowers, leaves, trees, plants, fruit.
Marine themes: seascapes, boats, signal flags, anchors.
Animal kingdom: animals, birds, butterflies, fish.
Travel themes: maps, flags, landmarks.
Insignias: college, fraternal organizations, seals of office.
Personalized designs: coats of arms, family crests, monograms, business logos.

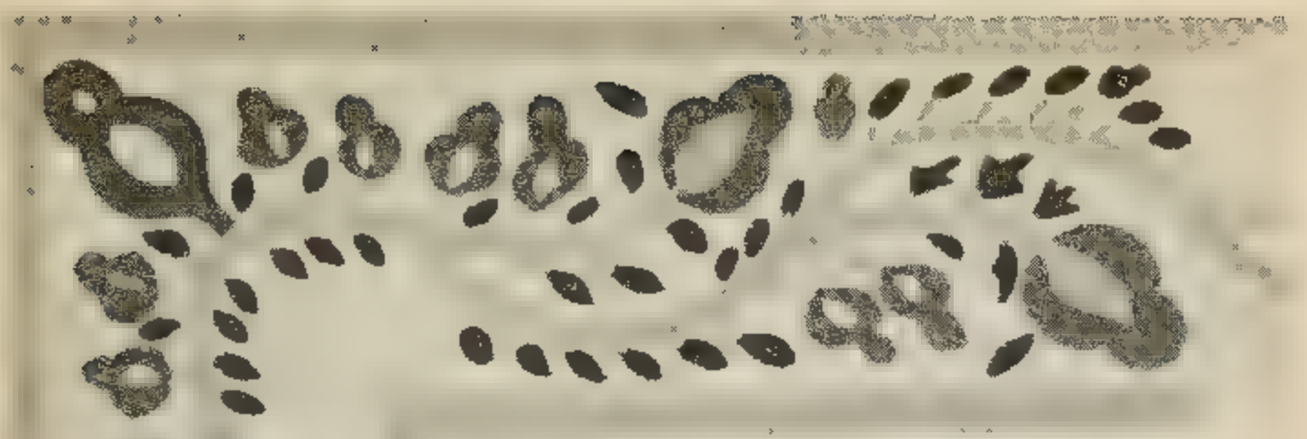
Patriotic themes: eagle, stars and stripes, dove of peace, joined hands of brotherhood.
Holidays: Christmas scenes, wreaths, trees, pumpkins, witches.
Children's themes: storybook characters, farmyard animals, favorite cartoon characters.
Hobbies: musical instruments, art.
Sports: golf, hunting, fishing.
Abstracts and geometrics.

A Notebook of Designs

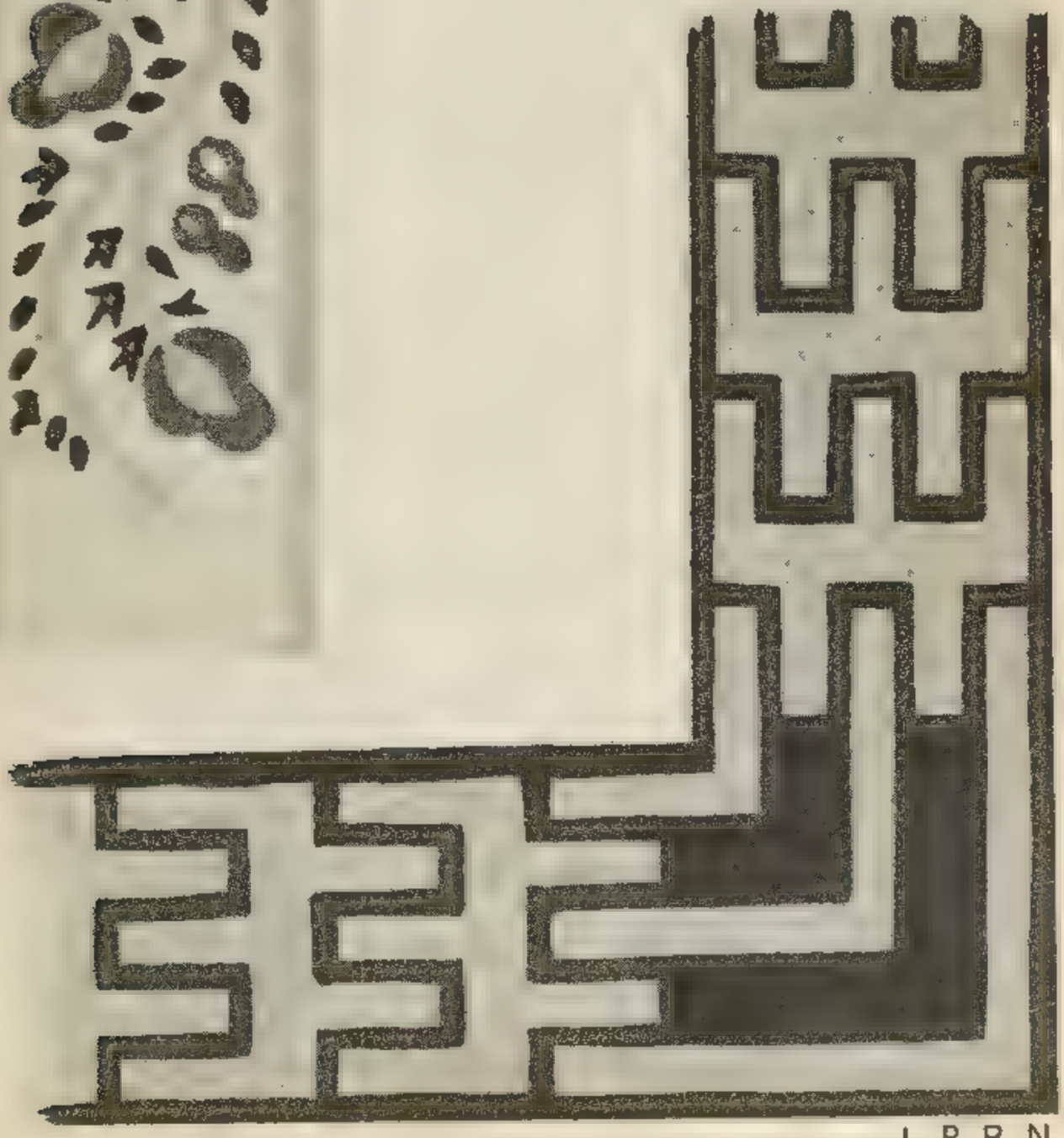
In addition to creating your own patterns, you may want to use one or more of the following designs. The letters *L*, *P*, *R*, and *N* designate the suitability of each design for latch hooking, punch hooking, rya or needlepoint. As you will see, many designs are appropriate for use with more than one rugmaking technique.

Consult Chapter 7 for information on how to enlarge and transfer designs to your backing.

P.N

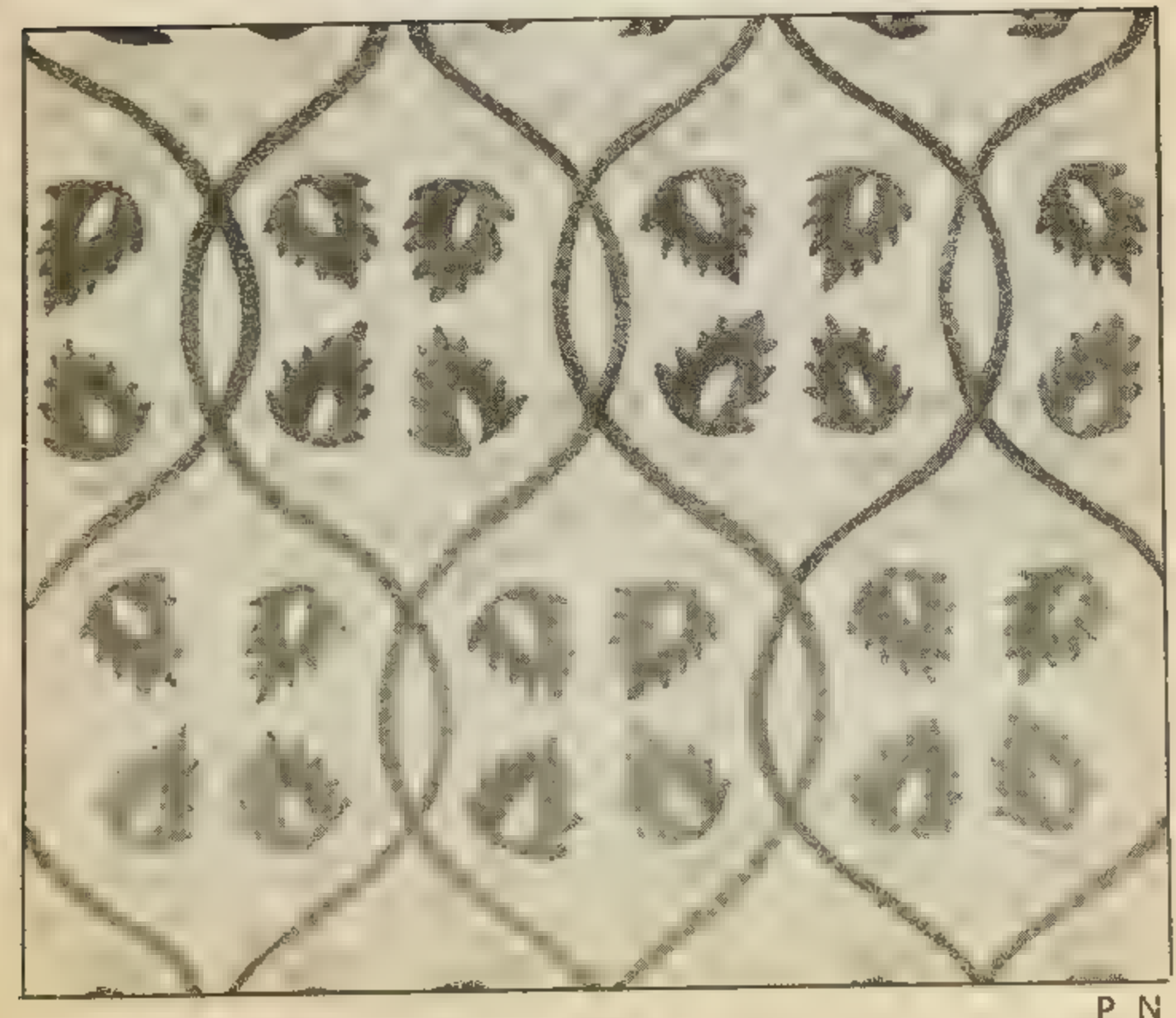


P,N



L, P, R, N

L, P, N



P, N

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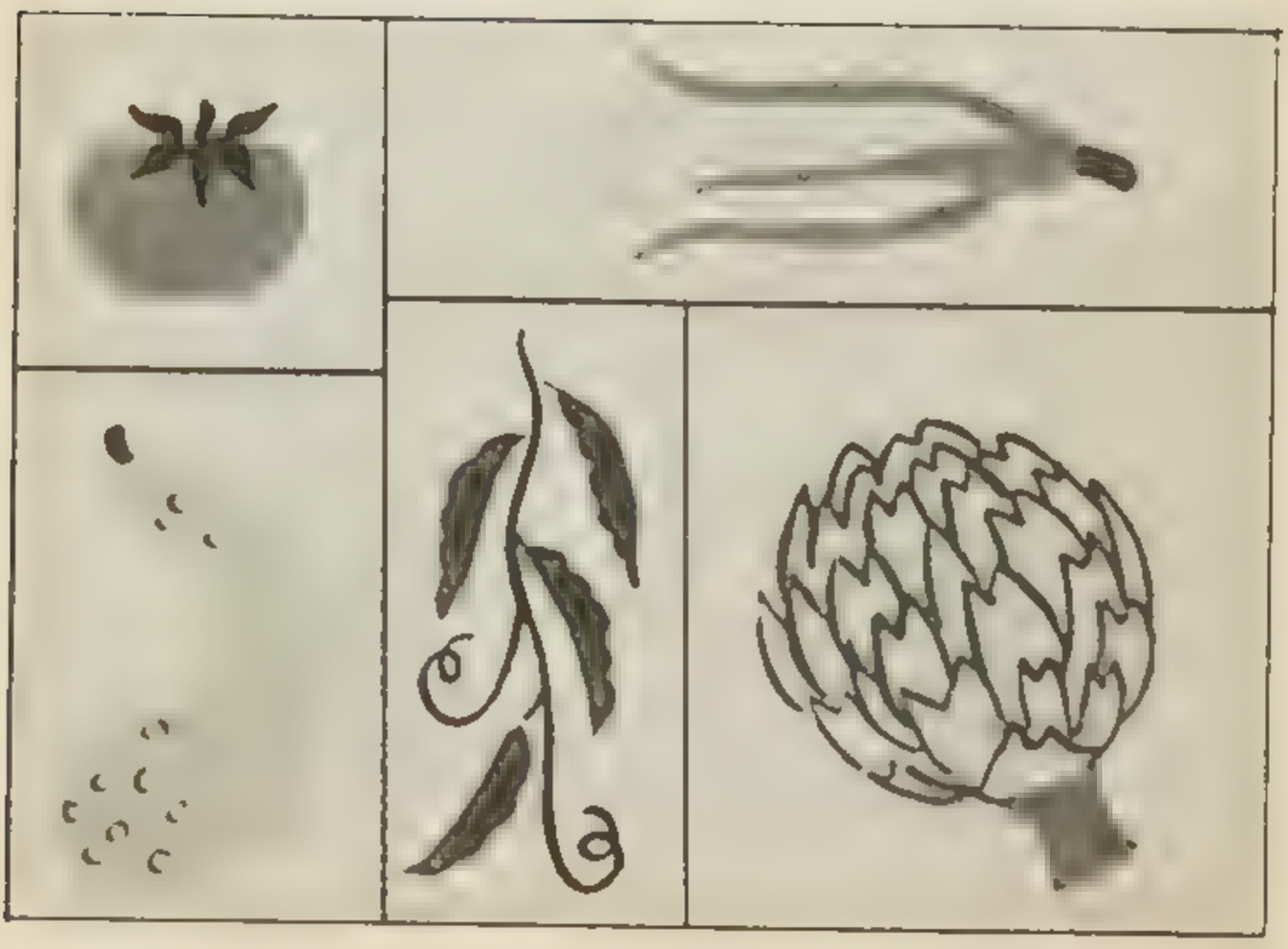

P, N

L, P, R, N

N

L, P, R, N

FROM DESIGN TO CANVAS

Once you've decided on your design and the method of making the rug or wall hanging, you are ready to transfer the design to your backing. The first step is to establish the over-all shape and dimensions of your project.

Square or rectangle: Establishing a square or rectangle on canvas used in needlepoint and latch hooking is simple because you have the vertical and horizontal threads to guide you. Just mark the outline of your shape by running a marker on top of horizontal and vertical threads at the sides and top and bottom. Or you can run the marker between the threads. The vertical and horizontal threads are woven at 90° intersections so you don't even need to square off the corners.

You may sometimes wish to enlarge a rectangle in exactly the same proportions as a small design. For instance, if you want the actual length to be 60 inches, you can find the proportionate width by the following method (fig. 63):

1. Cut a large sheet of paper 60 inches long (or any desired length) and fairly wide.
2. Place the small design exactly in the corner of the sheet of paper and tape or tack it in place.

3. Draw a diagonal line from 1 through 2, extending it until it reaches the end of the paper at 3.

4. Draw a line from 3 to 4 and 3 to 5, parallel to the edges of the paper. You now have a large rectangle in the same proportions as your design.

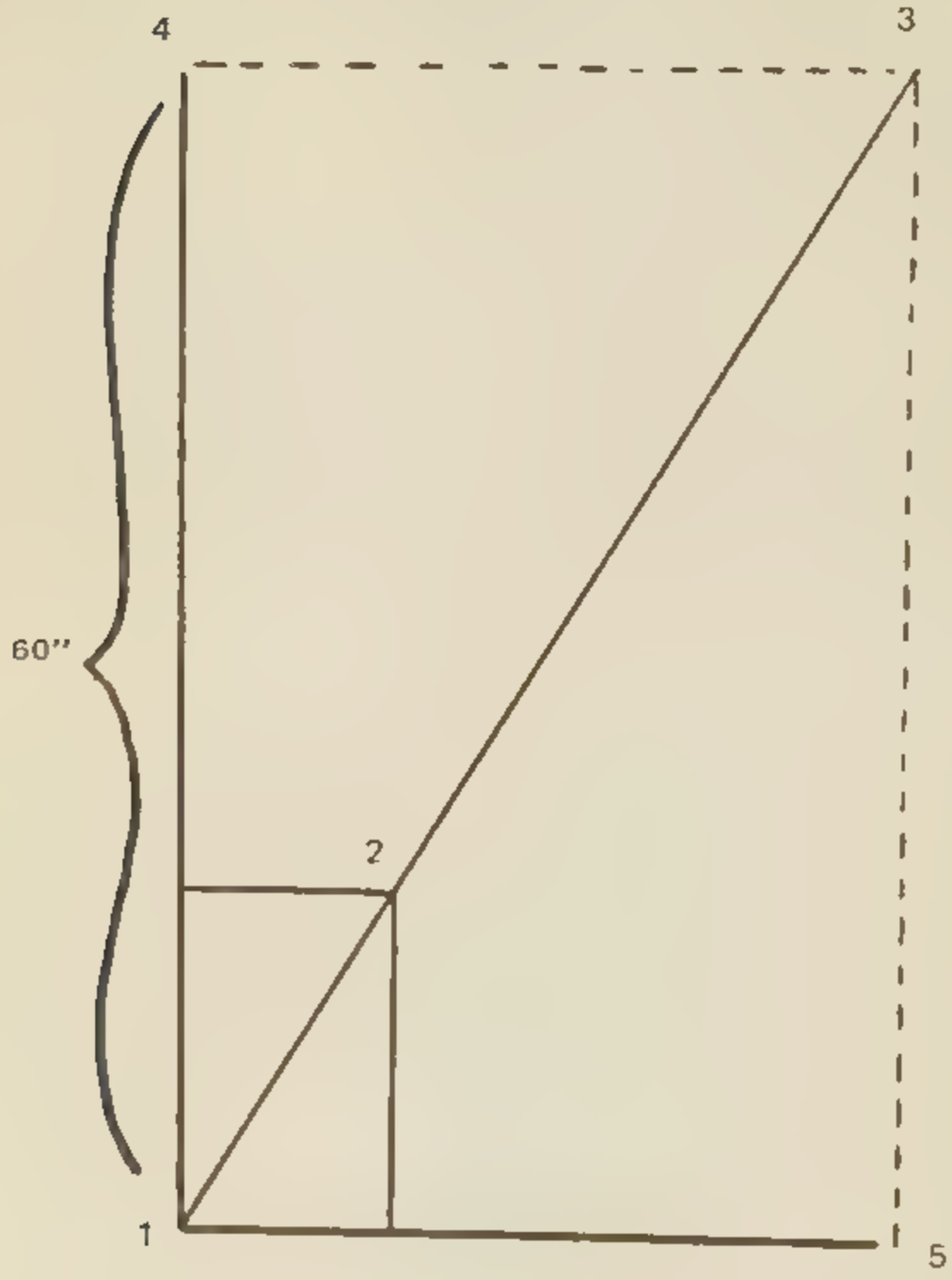

Fig. 63.

Circle: Circular rugs or wall hangings are usually too large to be drawn with a compass, so use a picture wire the length of the radius (half the diameter) of the project. First determine the center point by folding the canvas or fabric

backing in half, and then in half again. Now tape or tack the backing to a large board and tap a thin nail or brad into the board at the center point, far enough in to be solid but still retrievable. Wind one end of the picture wire around this nail and the other end around your indelible marker. Holding the

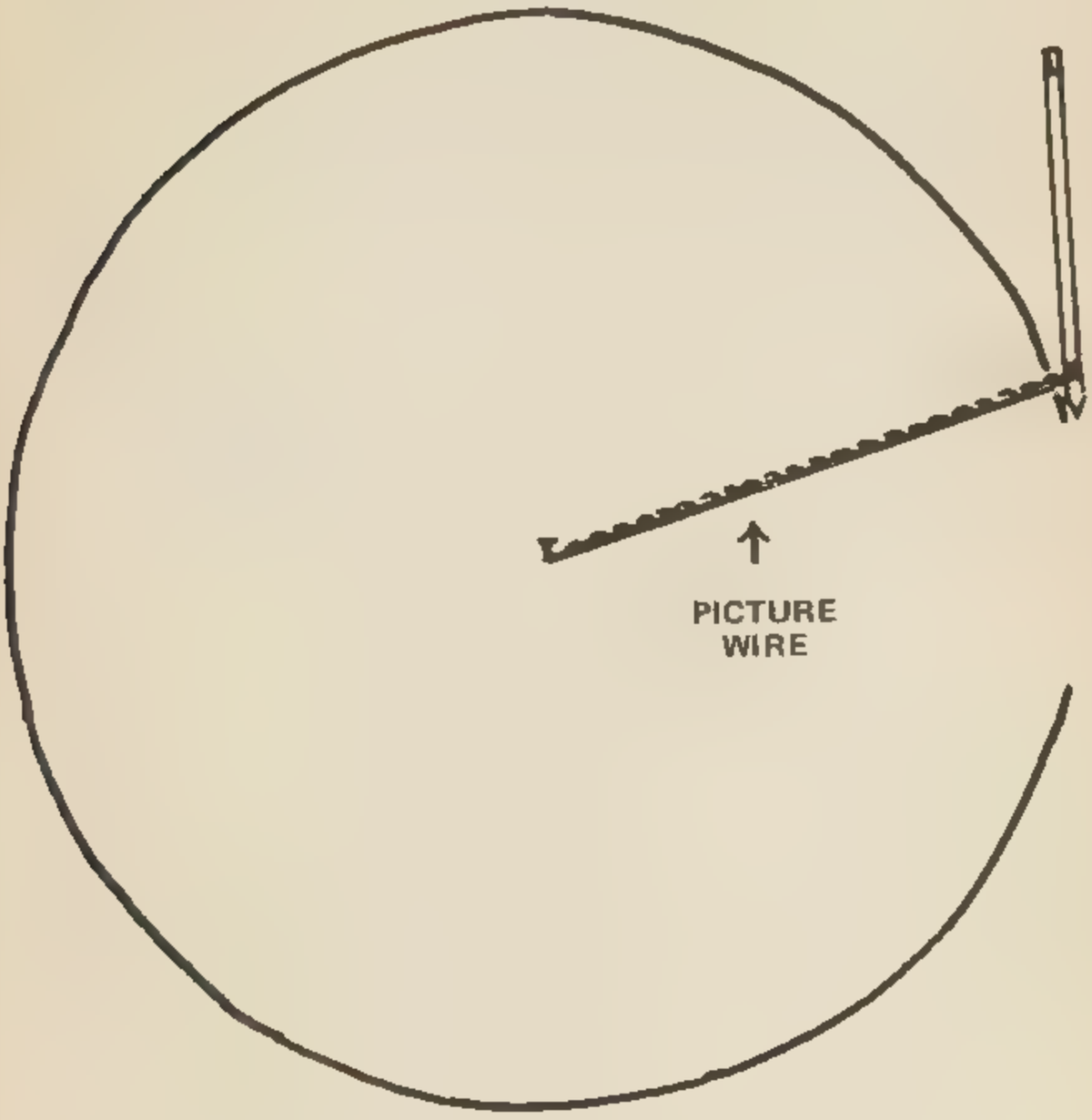

Fig. 64.

marker vertically, you can now draw the circular outline of your project (fig. 64).

Note: Never use string for this purpose; it will stretch and won't give you a true circle.

Oval: An oval is the most difficult shape to draw, but it can be mastered if you follow these steps:

Fig. 65.

1. Find the center point of your backing; perpendicular to the selvages, draw a straight line as long as you want the oval to be and center it on point 1 (fig. 65).

2. Perpendicular to this line (and parallel to the selvages) draw a straight line the width of the oval and center it also at point 1 (fig. 66). If necessary, use a carpenter's square to establish the 90° angle.

Fig. 66.

3. On a separate strip of narrow cardboard mark points X and Y to correspond exactly to points 1 and 3 (fig. 67).

4. Turn the cardboard strip vertically so it lies against the width of the oval, with point Y at point 4 (fig. 68). On the cardboard guide mark point Z to correspond to the center point 1.

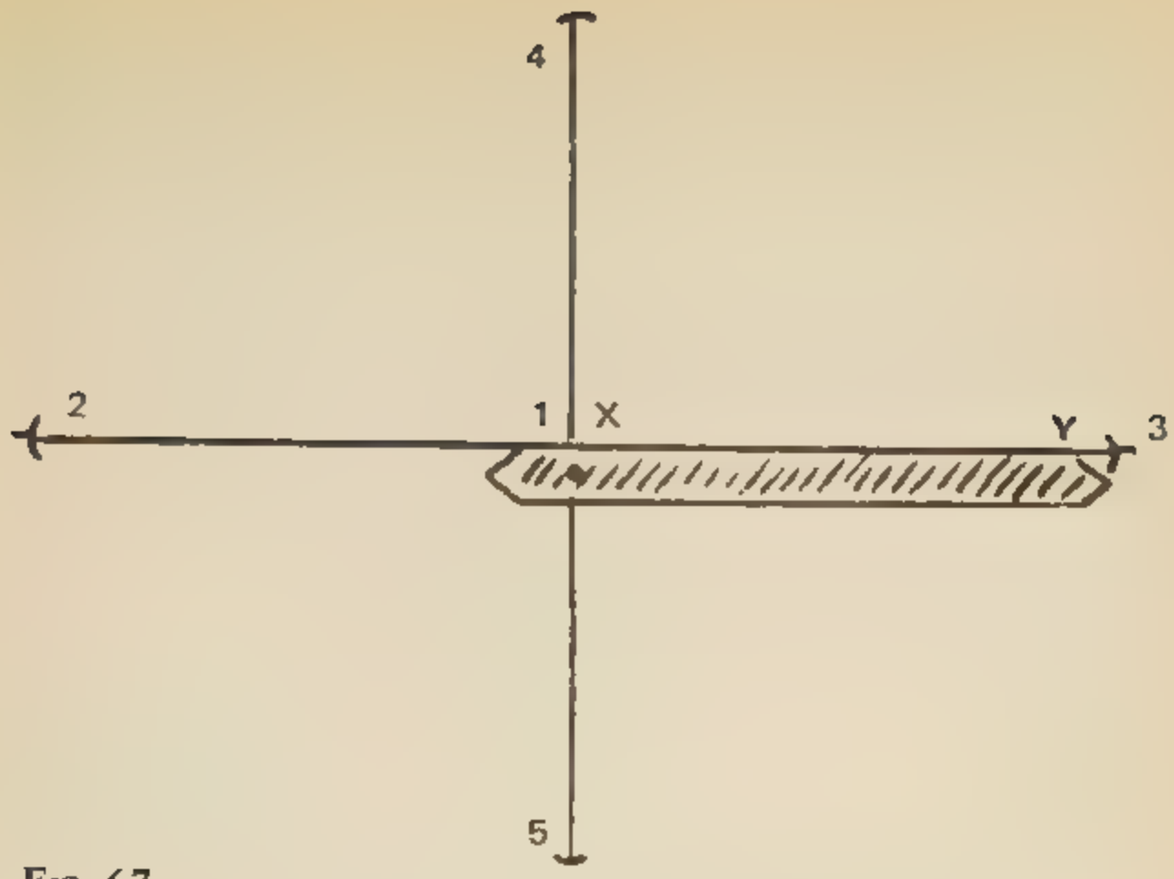

Fig. 67.

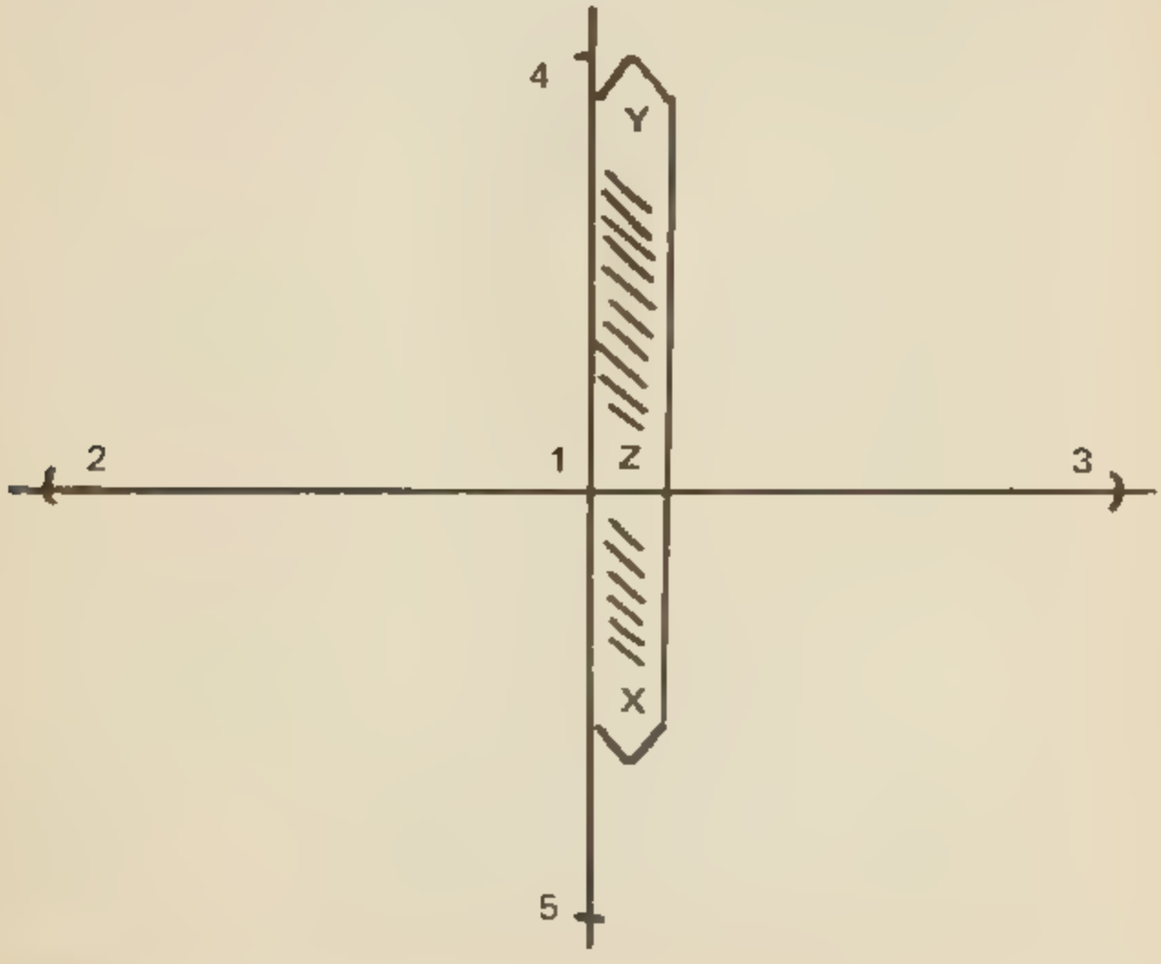

Fig. 68.

5. Keeping point Z always on the length (line 2-3) and point X along the width (line 4-5), rotate the cardboard

guide, making dots at point Y at close intervals. You will see that these dots, when connected, will make the oval outline in one of the four quadrants (fig. 69). To fill in the rest of the oval outline, follow the same procedure in the remaining three quarters. Or you can make a tracing of this part of the oval and transfer it to the other three sections.

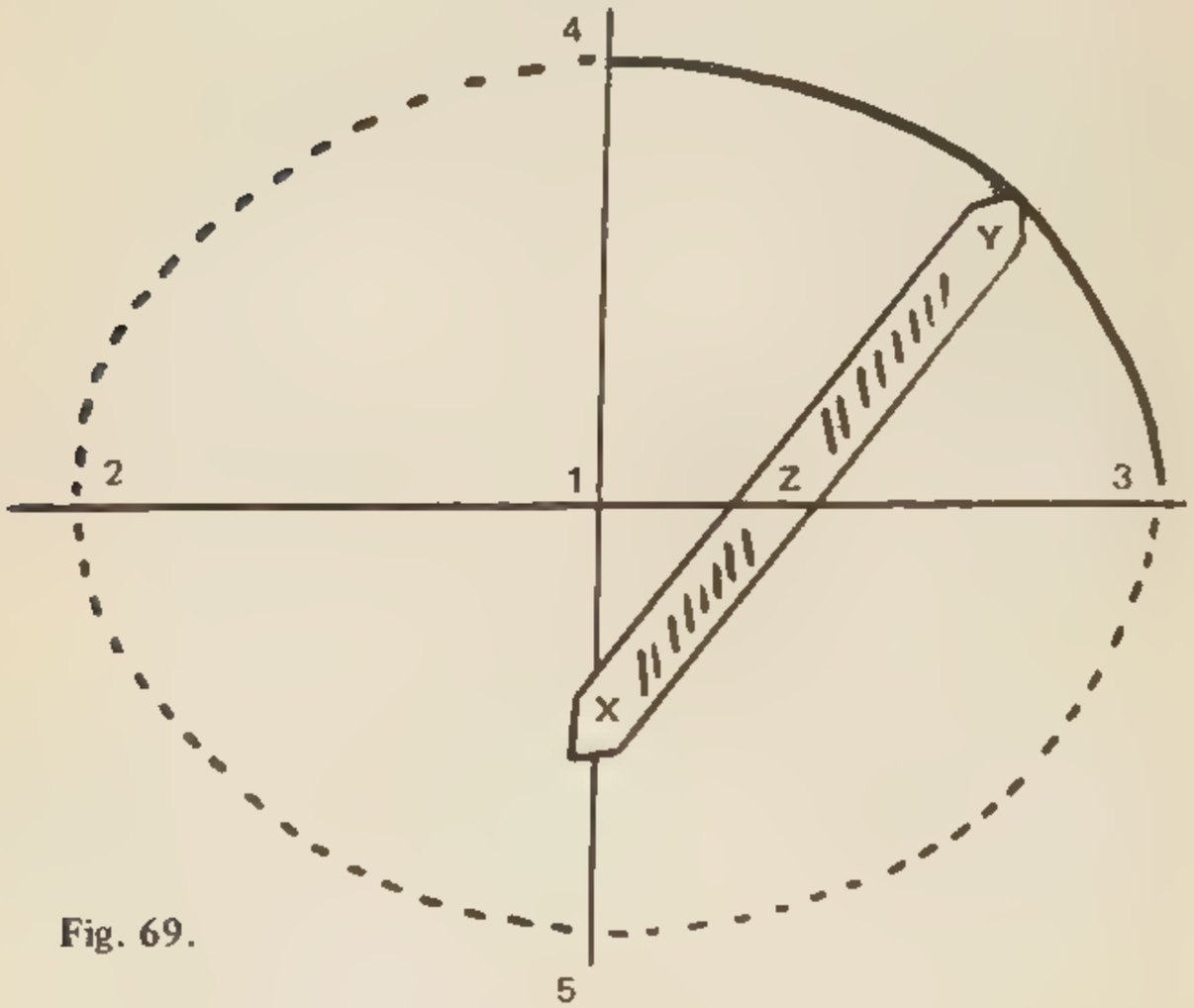

Fig. 69.

You can draw the oval shape directly on your backing, or you can draw it on a large piece of tracing or wrapping paper, in which case you will have to transfer the outline to the backing, using the same methods described below for transcribing designs to the backing.

Enlarging the Design

If you have planned your design so it is already actual size, see below for methods of transferring it to the backing. But

more usually, you will have chosen a design or created one that is much smaller than the rug or wall hanging you are contemplating. In this case, you will have to enlarge it. There are various ways of doing this.

Photostat: Photostating is the most accurate and easiest way of enlarging your design. It is especially useful when you are making a large rug because you can have jumbo stats made in sizes up to 54 inches by 170 inches, or you can have separate stats pieced together to any size you want, even large enough to accommodate a room-size rug. Take your design to a photo enlarger, and ask for the positive image because the negative you usually receive will have white lines on black. These firms are usually listed in the classified pages under Photo Copying.

Box method: If you can't easily have your design enlarged photostatically, you can do it yourself by what is called the box method. Rule your original design into boxes (fig. 70) generally around one-half to one-inch squares and then draw the *same number* of squares on a large sheet of paper, the size of your actual project. For example, if your original design is 8 by 11 inches and you ruled it into 88 one-inch squares, you would also rule the life-size piece of paper into 88 boxes, placing 8 squares along one side and 11 along the other. As you can see, while you have 88 boxes in both the original design and on the actual size pattern, the *size* of the boxes is much bigger in the life size pattern. When you have established

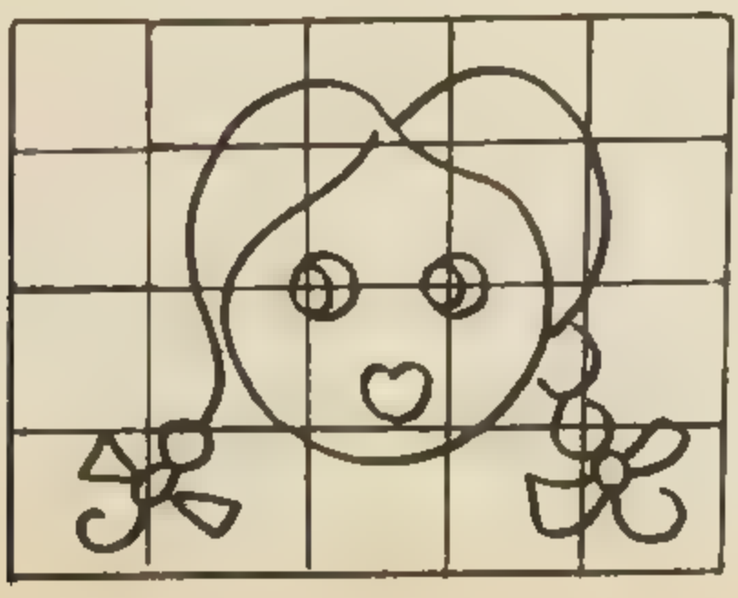

Fig. 70.

the proportionate pattern of boxes, copy freehand from one tiny square of the original onto the larger square of the enlargement, duplicating the design as accurately as you can, square by square (fig. 71). You can get a fairly accurate enlargement of the design even if you are not an accomplished artist but, naturally, it won't be as accurate as a photostate.

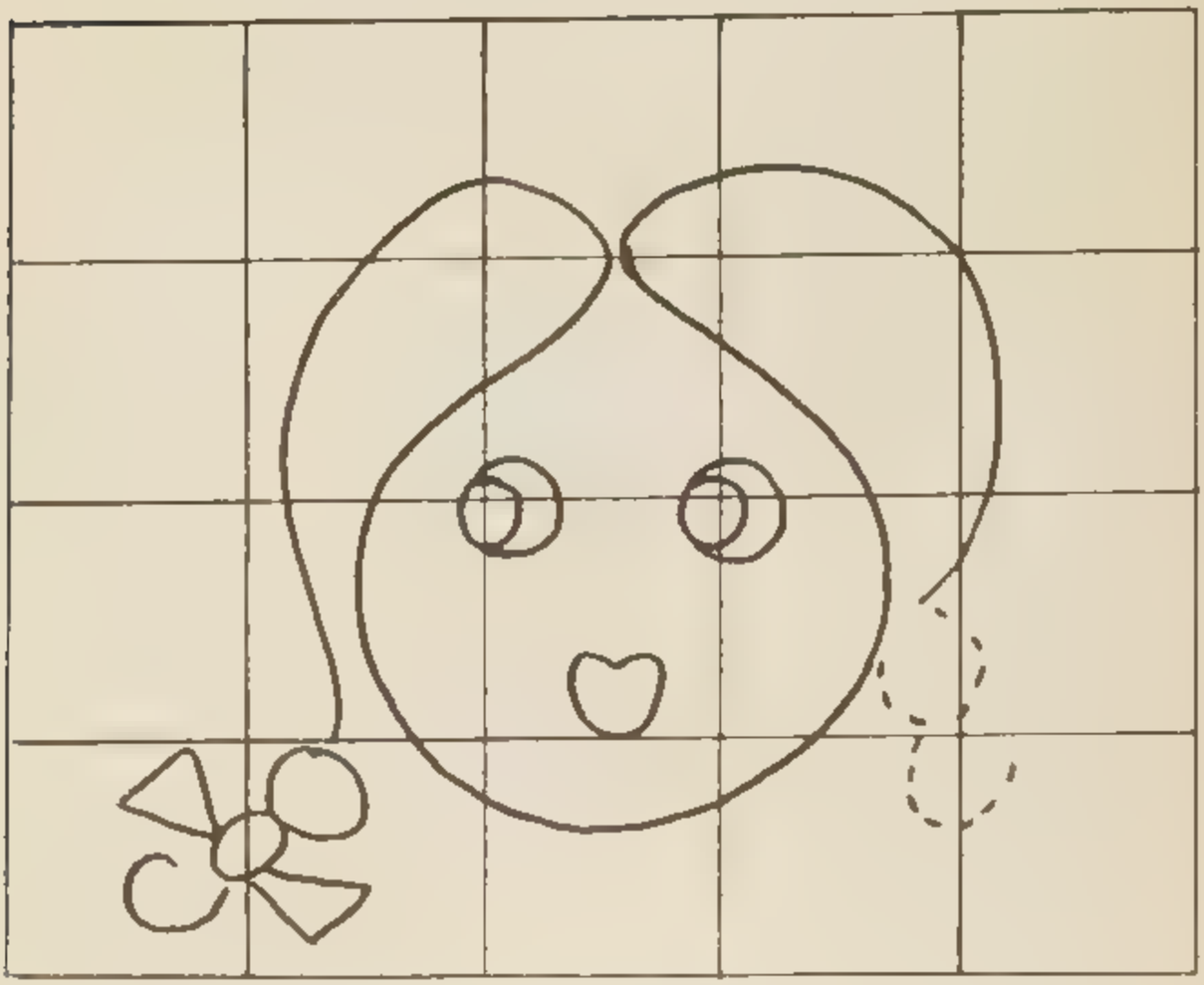

Fig. 71.

Note If you want to greatly enlarge a very small design, you will get better results if you make the boxes on the original design as small as you can, 1/8 to 1/4 inch, if possible.

Transferring the Design to the Backing

Now that you have the basic shape of your rug or hanging marked on the backing and the design itself the actual size, you are ready to transfer it to the backing. The procedure

will differ depending on whether your backing is canvas for latch hooking or needlepoint, or heavy fabric for punch hooking or rya. The open mesh of the canvas placed over the design gives you enough visibility to trace it. On the other hand, you cannot see through fabric so other methods of transfer have to be used.

From design to canvas for latch hooking and needlepoint: Be sure the design is well defined; if the lines are light or indistinct, go over them with a dark marker so you will have maximum visibility. Lay the canvas over the design and tape one to the other for stability, if you wish. Now trace the design, which you will be able to see through the meshes, onto the face of the canvas. To increase the visibility, work on a white table top or on the floor over a white sheet.

From design to fabric backing for punch hooking and rya: To transfer a design to an opaque fabric backing, use one of the following methods:

1. Perforate the pattern. Along all the lines of your design make a series of tiny holes with a pin or a perforating dressmaker's tracing wheel. Lay this perforated pattern on top of the backing and pin or tape it in place. Go over all the perforated lines with a blunt thick indelible marker. This will mark the backing in a series of dots. Close pin pricks will form an almost solid line on the backing, or you can connect the dots if you find it necessary.

2. Gauze method. Lay a piece of gauze or crinoline on top of your paper design and trace the design right onto it with an indelible marker, just as if it were tracing paper. Now position the gauze on top of the backing, pin it in place, and trace over the design on the gauze to transfer it to the backing.

3. Carbon paper. Insert carbon paper between the backing on the bottom and the design drawing on top. Tape or tack them together and trace the design heavily with a blunt point. If necessary, go over any faint lines on the backing itself with indelible marker. Use dressmaker's carbon, available at notions counters and sewing supply shops. If you can't find large sheets, just transfer smaller sections of the design at a time.

4. Hot iron transfer pencil. Designs outlined in copying

pencils can be ironed directly onto fabric. You will get best results if you draw your design on reasonably thin paper, such as tissue paper, tracing paper, or thin writing paper, and if you keep the point of your copying pencil sharp as you go over the lines of the design. The dye in a copying pencil is hard to remove, so be sure your tracing doesn't have any mistakes; remove them with an ink eraser or cut them out before transferring the design to fabric. George Wells has a copying pencil which will yield several impressions from the same tracing, unlike other hot iron transfers which can be used only once.

To transfer the traced design, position it *face down* on the backing fabric, and pin or tape it in place. Now transfer it by pressing the back of the design with a hot iron. The dye takes a little time to penetrate the backing, so keep the hot iron moving slowly and evenly to avoid scorching. Designs on thin paper will transfer more quickly than those on heavy paper. If you want to check your progress before removing the design entirely, carefully lift up one corner to see if further ironing is necessary. If you have any hesitation about this hot iron transfer procedure, do a test run, using the same kind of paper, copying pencil, and fabric of your finished project. That way you can determine the proper heat setting of your iron.

Note: With all hot iron transfers, the design is transferred to the fabric *in reverse* of the way it looks on the paper (because the design is placed face down). For many designs, this reversal won't matter; for instance, in "The Peaceable Kingdom" hanging illustrated on the cover, the lamb could just as well be facing right as left. And in symmetrical designs, of course, reversing the pattern has no effect whatever. However, letters, numbers, and certain symbols must be read correctly, so these must be reversed in the copying process. To do this, trace the design *on the back* of the original drawn design with the copying pencil, rather than going over the actual lines on the front. If your design has been done on tracing paper, the design outlines can be clearly seen from the back, but you will have to hold thicker paper up to the light or tape it to a window in order to see the design outlines clearly enough to trace them on the back with

the copying pencil. When you are ready to transfer the design with a hot iron, always put the copied side face down.

Stencils

When you are planning to repeat the same design motif a number of times in your rug or hanging, it is helpful to make a stencil of it. Draw the motif on heavy cardboard, oak tag, or illustration board, then, with a sharp pointed stencil knife, cut it out on a piece of glass or wood. These supplies are readily available in art supply shops. It is easier to cut out

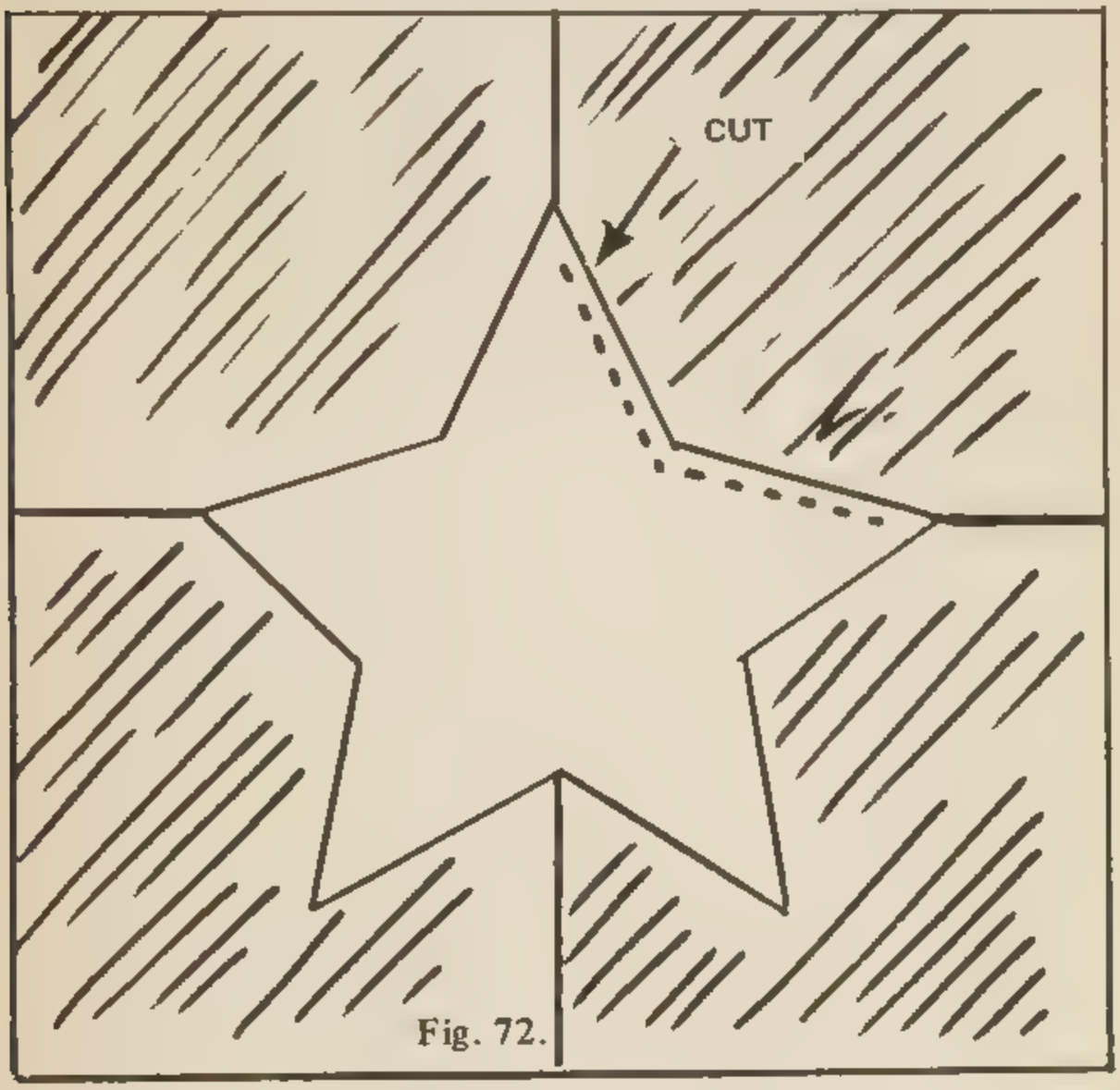

Fig. 72.

some designs on the inside (fig. 72), and others on the outside (fig. 73). When transferring the motif, you can use either the cutout itself, or the original from which the cutout was taken. In any case, mark the stencil on four sides with a short guide line so you can position it properly on the backing (fig. 74).

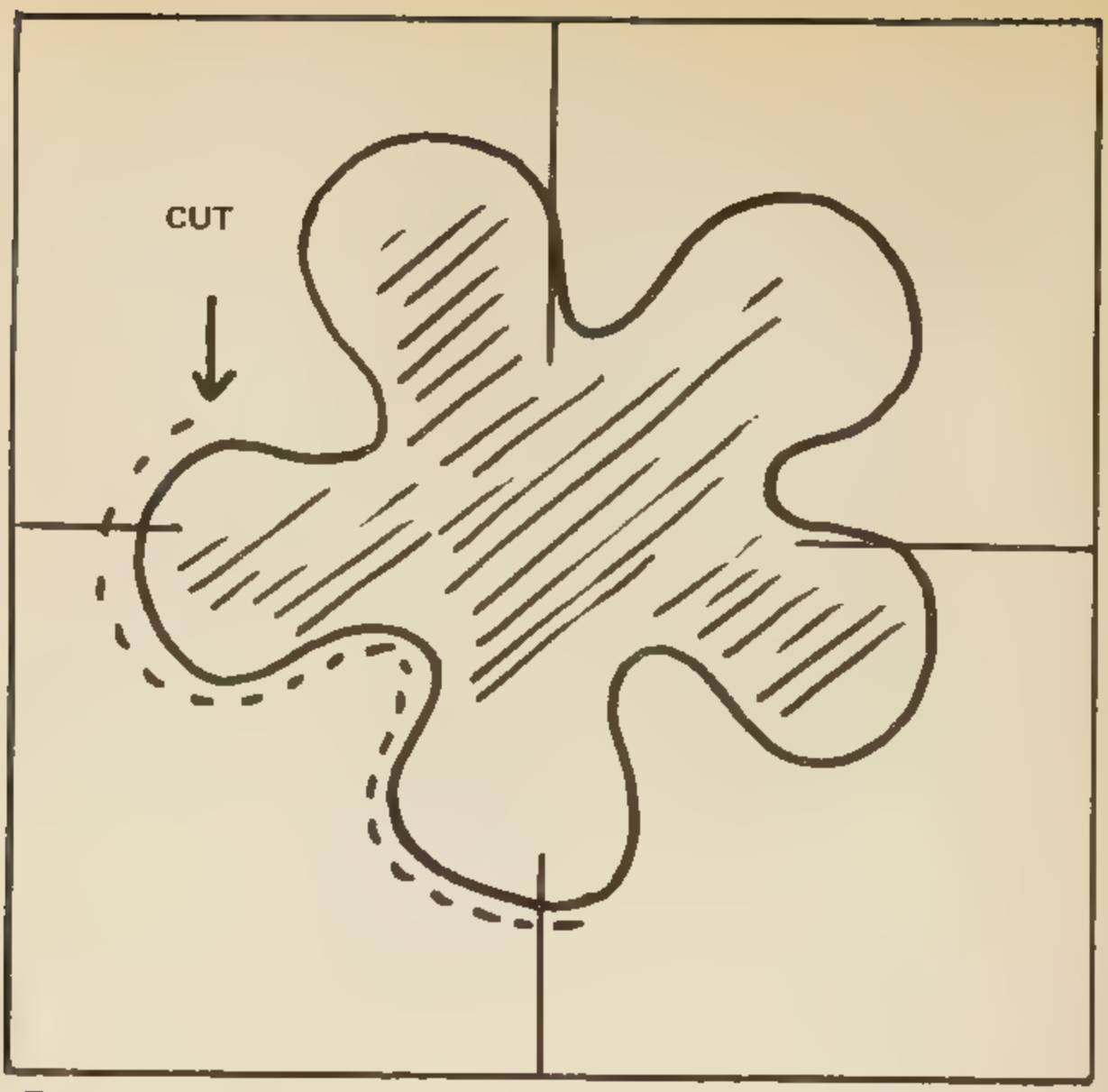

Fig. 73.

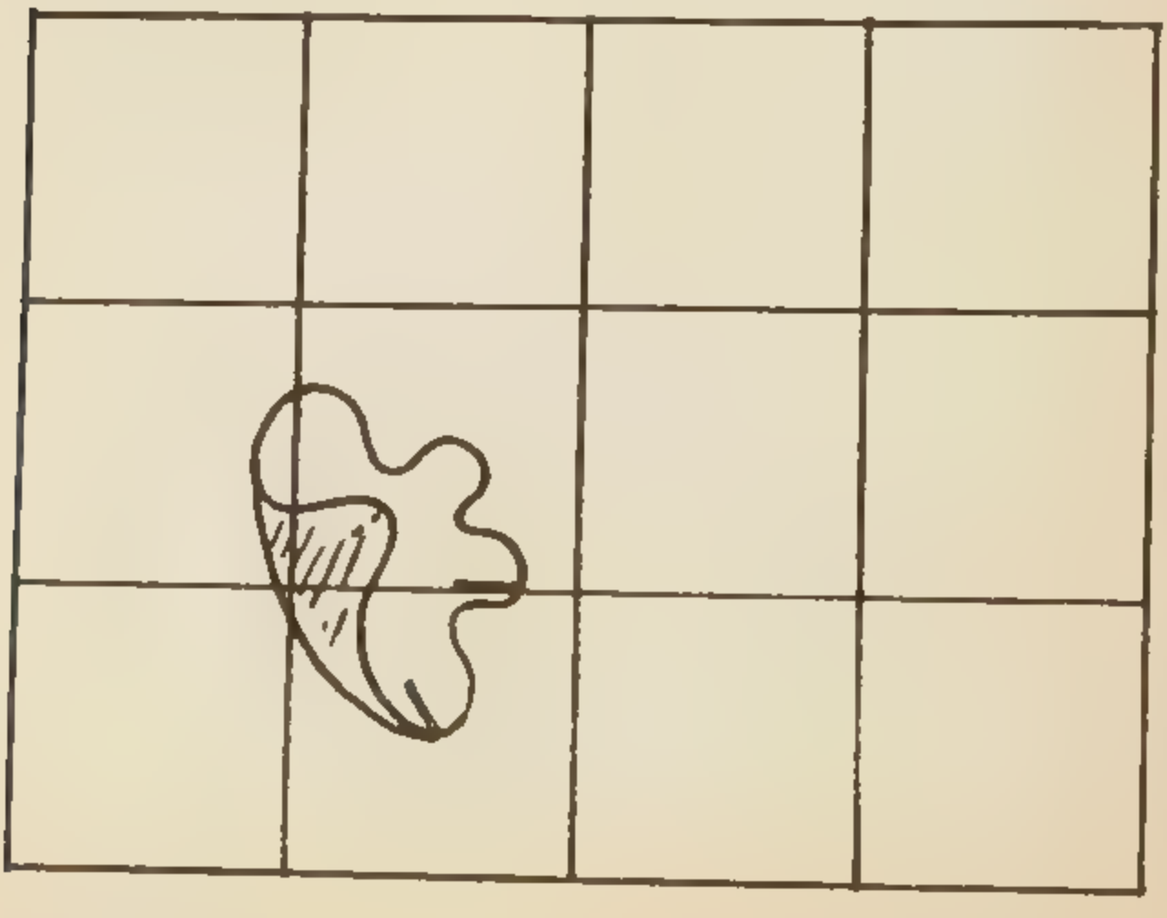

Fig. 74.

To make sure that repeat motifs are spaced properly and always transferred in exactly the same position, prepare the backing with a grid of intersecting lines, carefully measured to mark an intersection every place the motif occurs. Then place the stencil over the intersection, aligning the guide lines marked on the stencil with the grid lines on the backing (fig. 75). You can now draw the design with indelible markers.

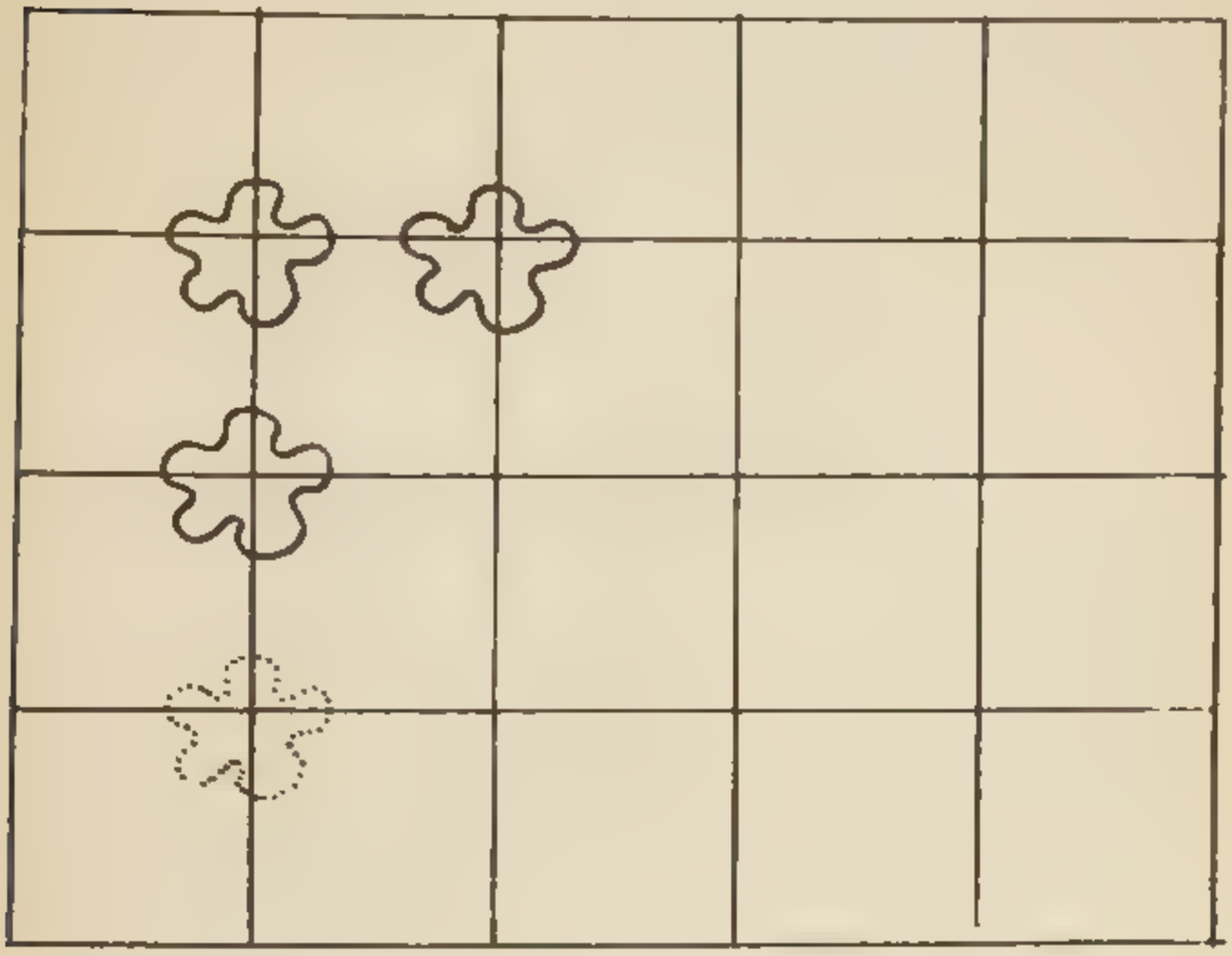

Fig. 75.

It is tedious to make a stencil for one or two uses, but it is indispensable for multiple repeats and for borders requiring neat, squared-off designs. You can also buy stencils with numbers, letters, and designs at art supply stores.

Color Indication

The simplest method of indicating color is to mark your paper design, either simply writing in the colors in the

appropriate places or actually coloring the paper. This makes a handy portable guide for a rug or hanging. If you are making a latch hook or needlepoint project, you can actually paint the entire pattern onto the canvas with acrylic paints. Buy the paint in tubes or bottles, thin it if necessary with water, and apply it lightly to the canvas. While it is water-soluble when wet, it is completely impervious to water and dry cleaning fluid when dry, making it an excellent choice for rug designs on canvas backings. However, the fabric backings used for rya and punch hooking tend to clog and stiffen when painted, so use a paper color guide when working in these techniques.

Design Tips

- If your rug or hanging is to be made in more than one piece, baste the sections of backing together before transferring the design, then separate them for work. In this way your design will be continuous, with no interruption at the joins.
- If you are working a geometric pattern or one that relies on a specified number of rows, be sure to count out the rows rather than measure them with a ruler. This precaution is necessary because canvas mesh is rarely woven to an absolutely accurate measure in both warp and weft.
- While you can hook curved shapes with a punch needle, you cannot get rounded lines in latch hooking, rya or needlepoint because of the nature of the backing and the stitch. To translate curved lines in any of these techniques, make your stitch as close as you can to the line of the design, either inside it or outside it, depending on how you want to shape it (fig. 76A and B). You will find that your eye will compensate and round out the lines, despite the squared-off placement of the actual stitches.
- When you draw on backing material, whether it is canvas or fabric, use only indelible markers. This will avoid all possibility of the design running during subsequent

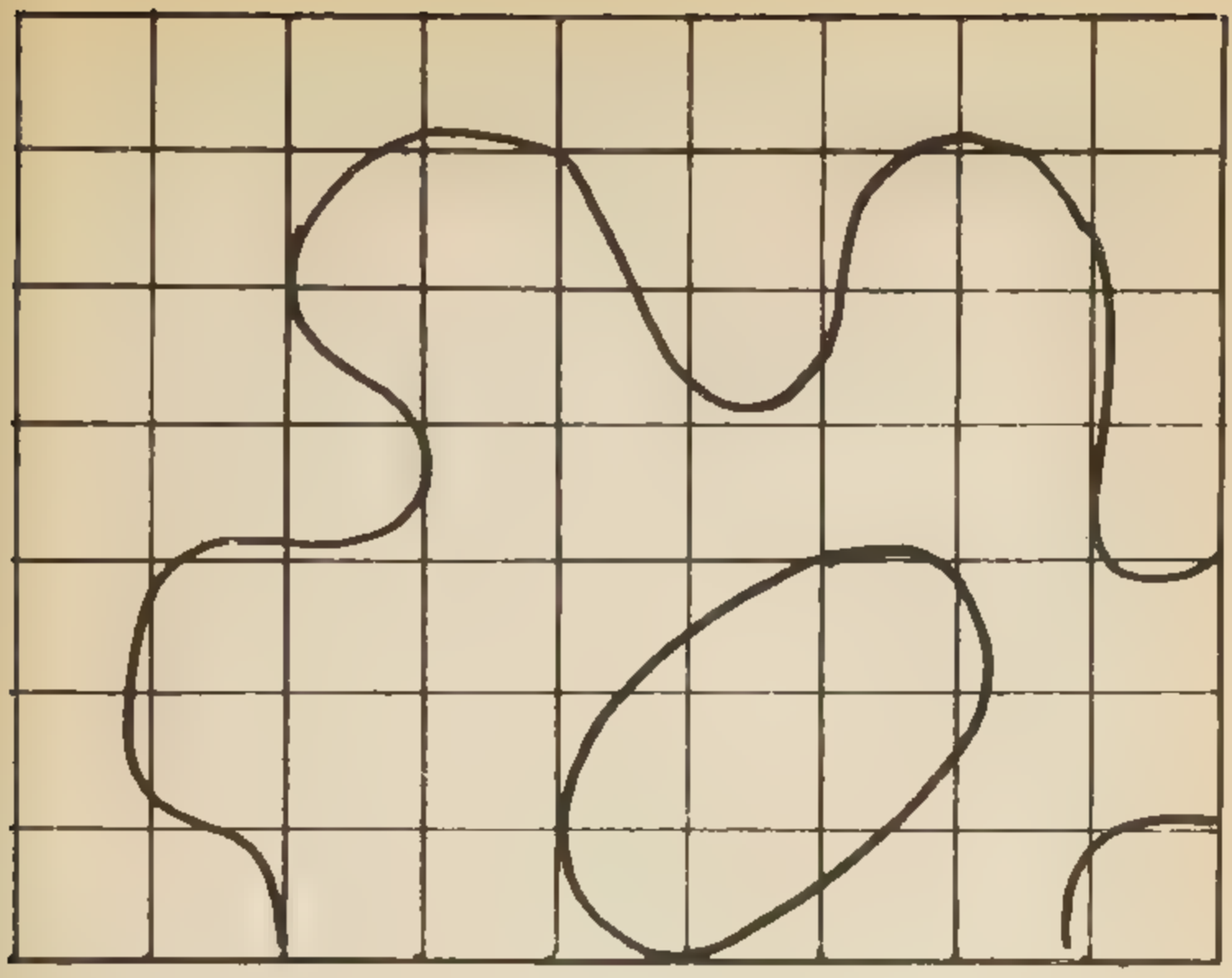

Fig. 76A

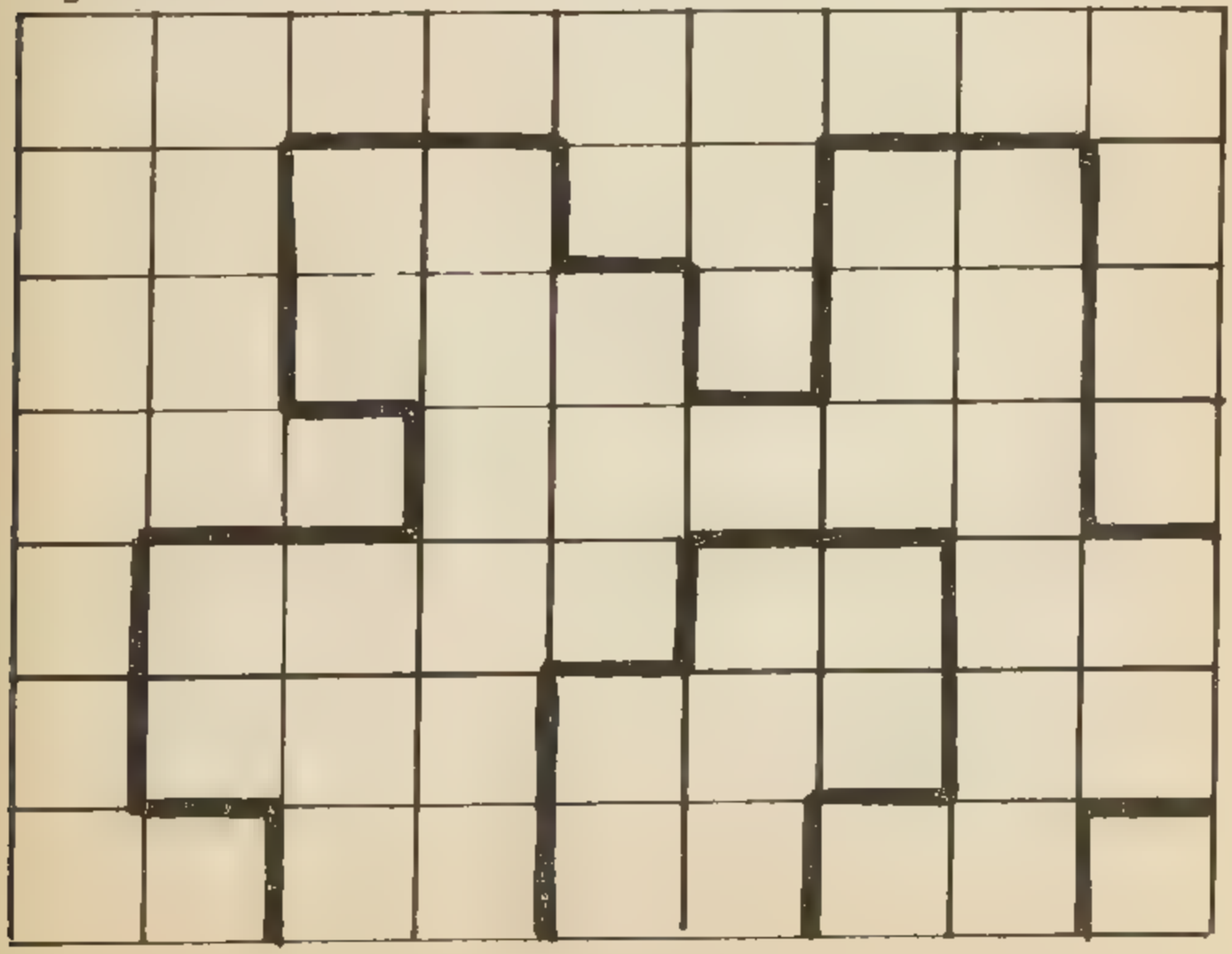

Fig. 76B

blocking or cleaning. Double check the fastness of your markers—even if they are advertised as indelible by marking a corner of your backing and then subjecting it to water, steam, and dry cleaning fluid.

FINISHING PROCEDURES

No matter how beautiful your design or how neat your stitching, if you don't finish the rug or wall hanging with care, a great deal of its appeal will be lost. Fortunately, finishing procedures are easy to master, especially since lining is unnecessary.

Binding

All rugs should be bound for added protection around the edges where they take the most abuse. Use rug binding in a width of 1½ inches. Then follow these steps:

1. Measure the perimeter of your rug and buy a sufficient amount of binding.
2. On all four sides of your project cut the unworked hem of the backing to within one inch of the stitching, if it isn't already turned back.
3. With the front of the rug facing you, lay the binding along the outside edges of the rug (fig. 77) and pin in place. Attach the binding to the rug, sewing it on the hem allowance as close as possible to the rug stitching. Keep the binding fairly loose so the edges of the rug won't be pulled and tend to curl.

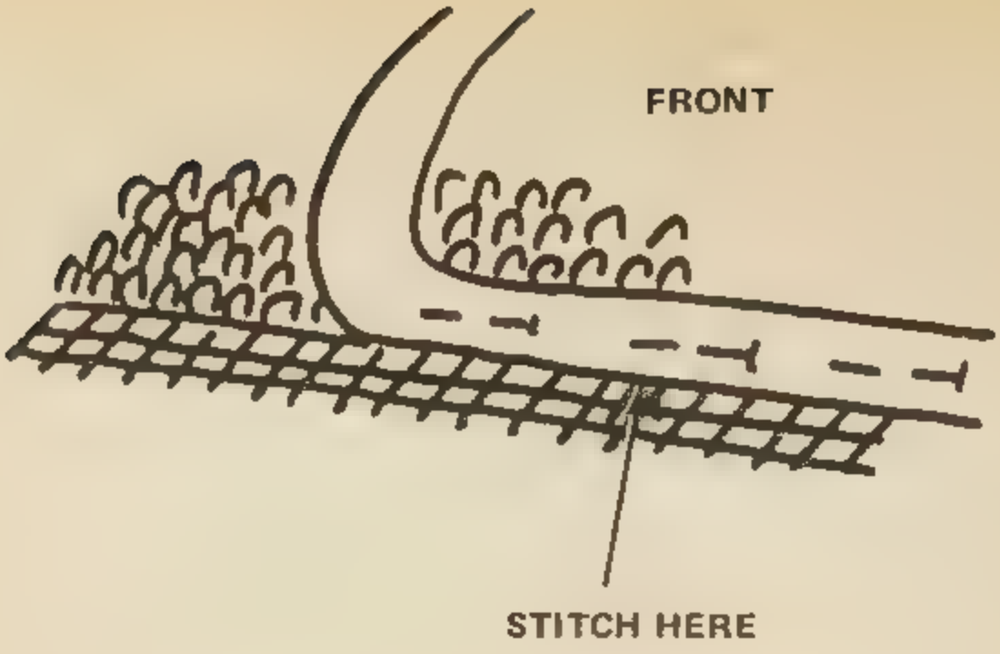

Fig. 77.

4. Turn the rug over so the back is facing you and bring the binding toward the back. The border of unworked backing will then be folded back also, under the turned binding. Along all four sides, tack the binding down through the back of the rug. At the corners, tuck the excess binding under and sew the mitered corner seam (fig. 78). Do not cut the binding at the corners.

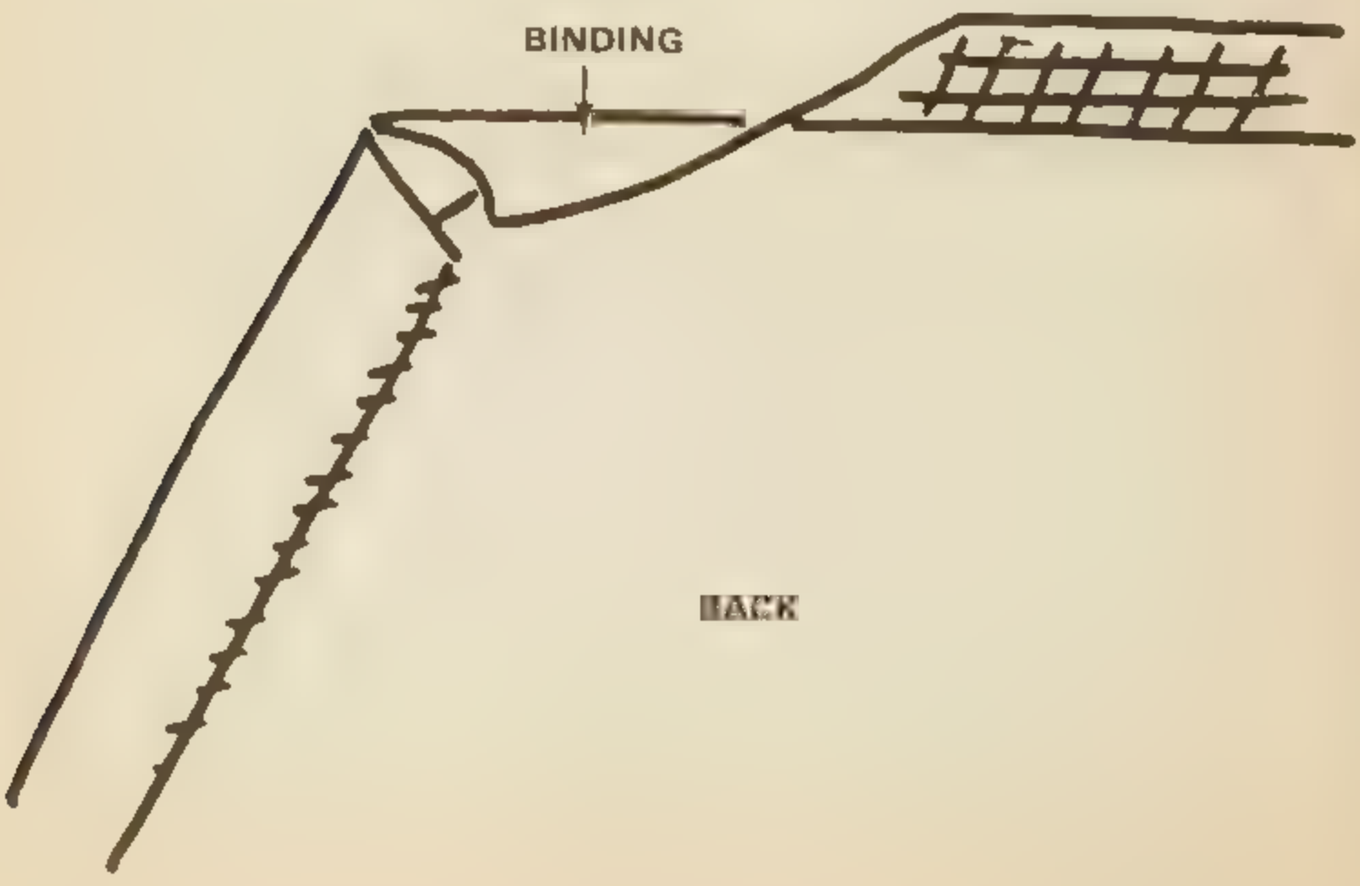

Fig. 78.

Hemming and Mitering

Wall hangings don't need the added protection of rug binding, but they should be hemmed and the corners mitered so they hang neat and flat. Follow the same procedure whether you are finishing canvas or fabric backing.

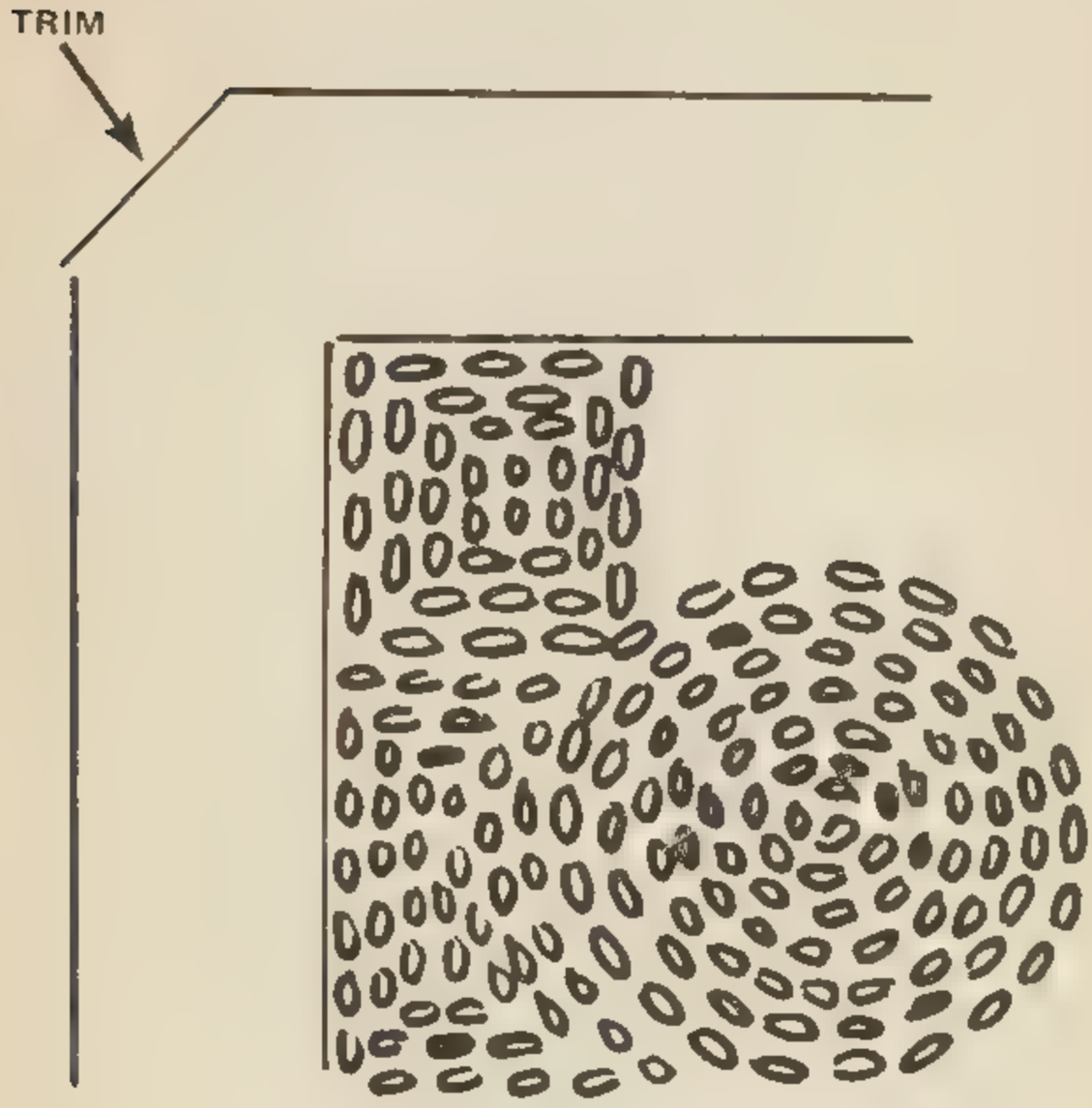

Fig. 79.

1. Cut away the unworked backing on all four sides to within one inch of the stitching. Then diagonally trim each corner to within half an inch of the corner point (fig. 79).
2. Run a thin line of glue inside the cut edges and let dry.

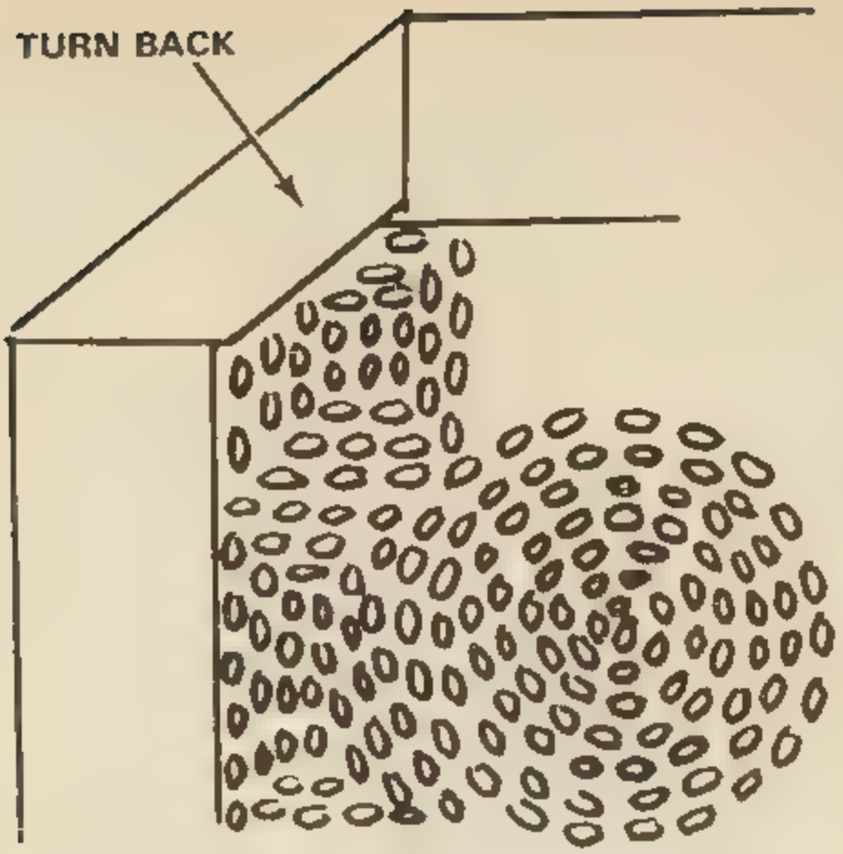

Fig. 80.

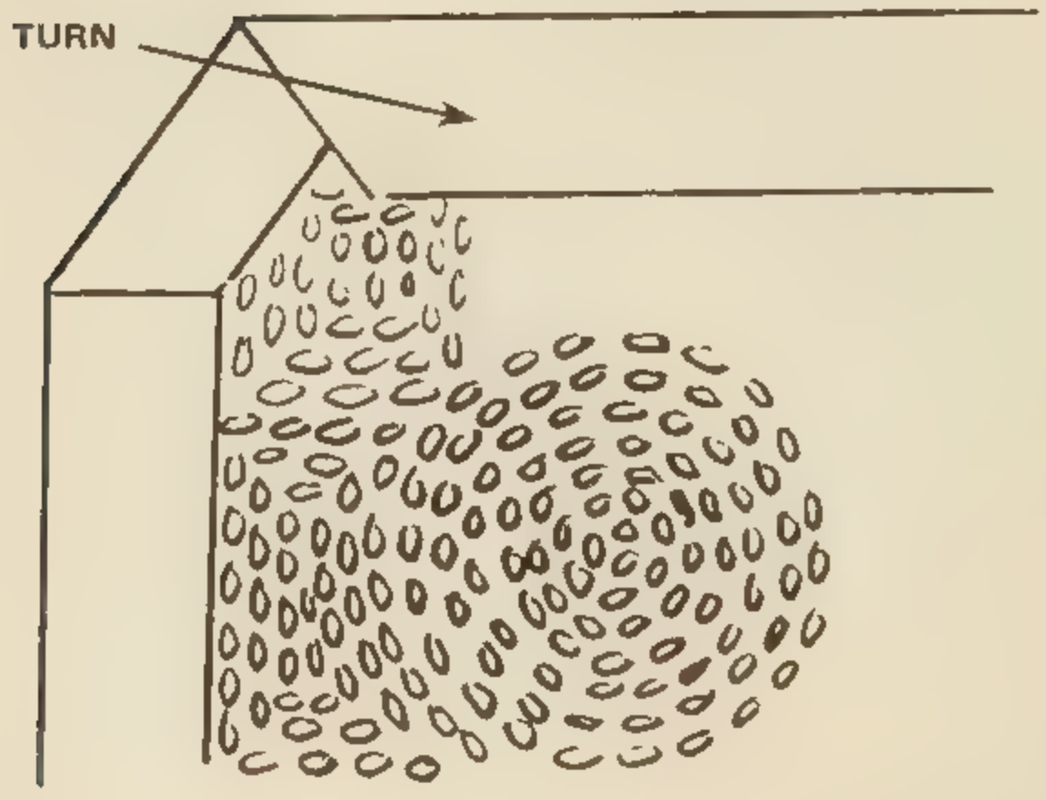

Fig. 81.

3. Turn back the diagonal edge at each corner (fig. 80), then turn back the adjoining sides over it (fig. 81) and whip them together (fig. 82).

4. Along the sides tack the turned-back hem to the back of the hanging.

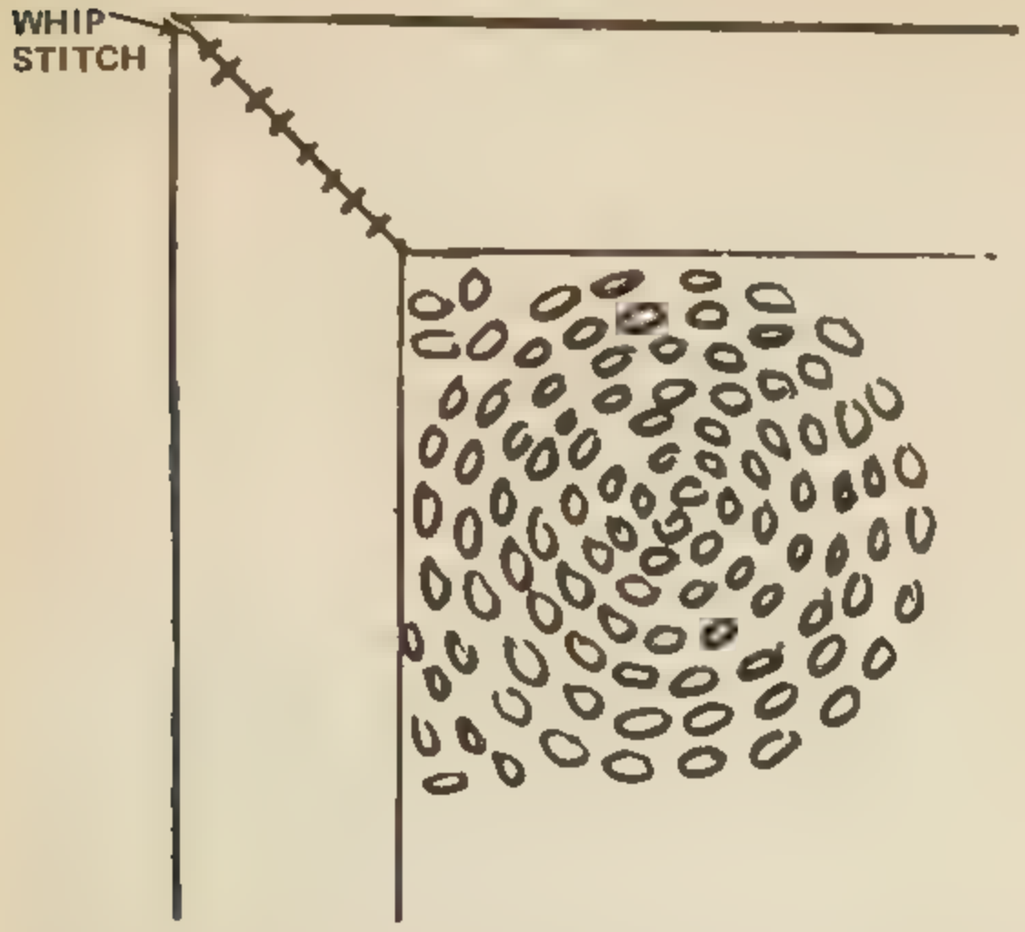

Fig. 82.

Note: The fabric backing used for punch hooked rugs can be secured by spreading with latex after mitering, in place of sewing (see Chapter 3).

Fringe

Rugs and wall hangings are often finished with some kind of fringe or tassel. A square or circular rug is usually finished all around, and a rectangular one only at the short ends. Hangings are more often tasseled at their corners. However, there is no fast rule about this; finishings can be applied to suit your own fancy, and used sparingly or in profusion, as you wish.

Note: Rya rugs and hangings are usually fringed with the rya knot (see Chapter 4 for complete instructions on fringing rya). The following types of finishings apply to latch, punch, and needlepoint projects.

Looped fringe: To make the fringe for this kind of finishing, cut yarn into 6-inch lengths. The easiest way to do this is to wrap it around a 3-inch wide piece of cardboard and cut it once (fig. 83).

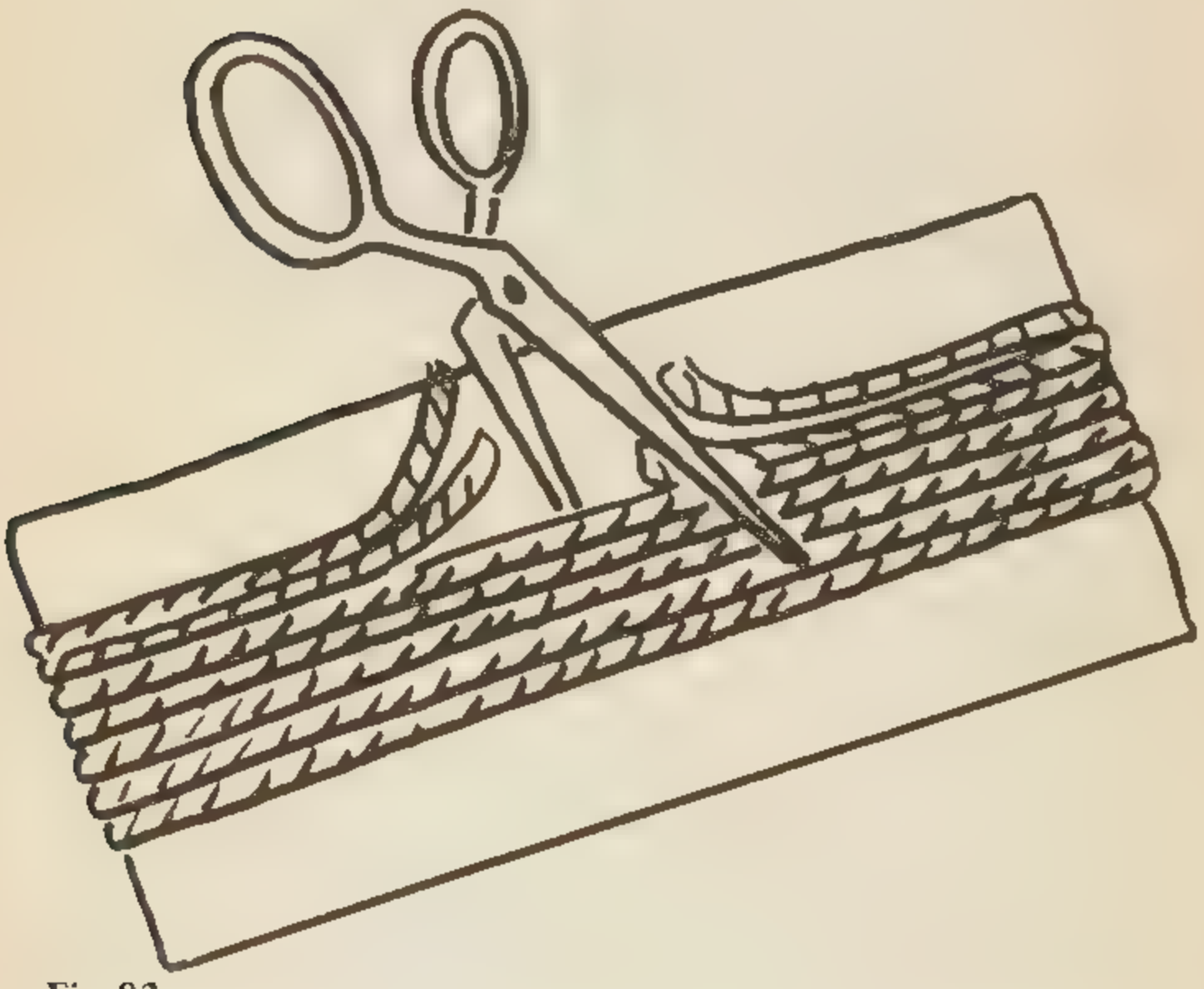

Fig. 83.

To apply fringe to latch hook or needlepoint canvas, insert a crochet needle into the last, unworked row of canvas at each end of your project or between the finished stitches if you haven't left an unworked row (fig. 84).

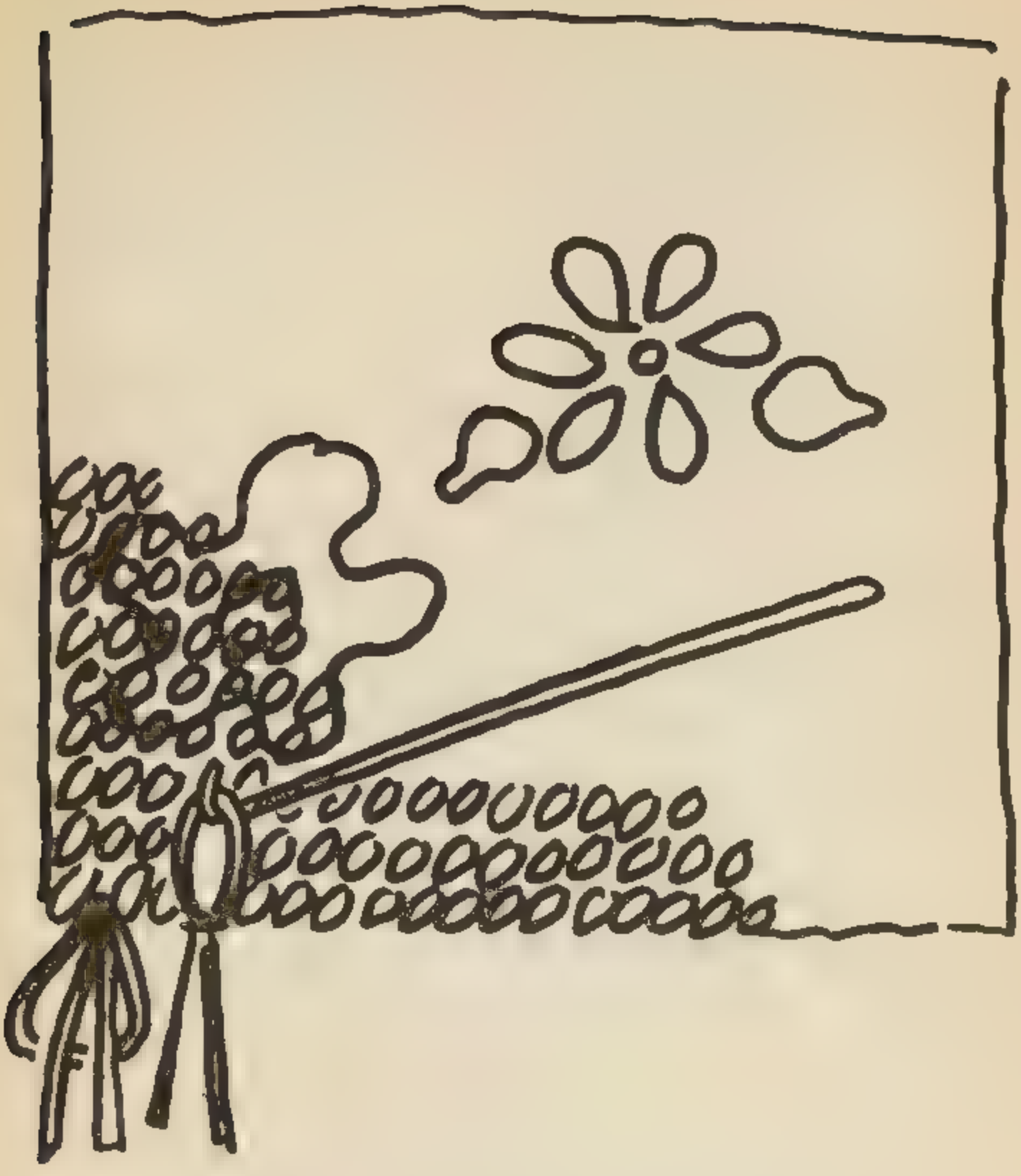

Fig. 84.

Now fold the yarn in half over the crochet needle and pull a half-inch loop through the mesh. Pull the two cut ends through the loop with your fingers or with the crochet hook, tugging to tighten them when they are completely through. If you want a thicker fringe, use more than one length of yarn.

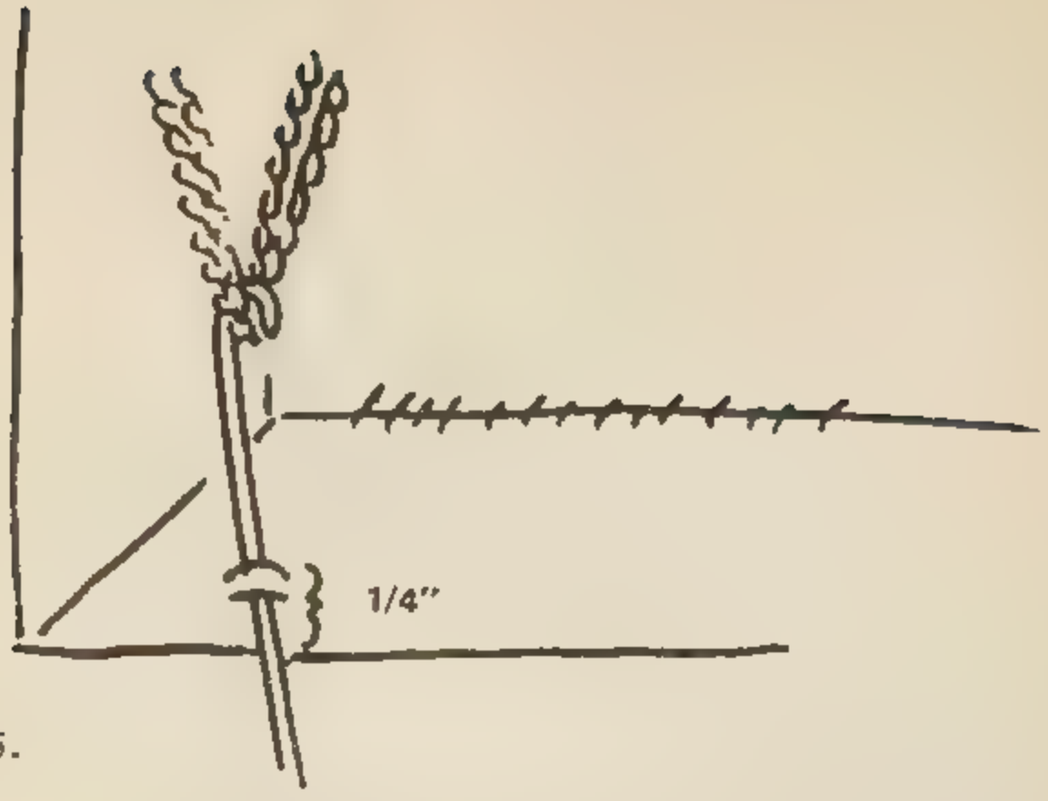

Fig. 85.

To apply looped fringe to a punch hooked rug which is made on closely woven fabric, insert the crochet needle through the fabric ¼ inch from the hemmed edge (fig. 85). Then follow the instructions above for a looped fringe. Make your fringes ¼ inch apart on all four sides, or just at the two ends. For a double fringe, make a second row of loops just above this row and between the existing fringe (fig. 86).

Fig. 86.

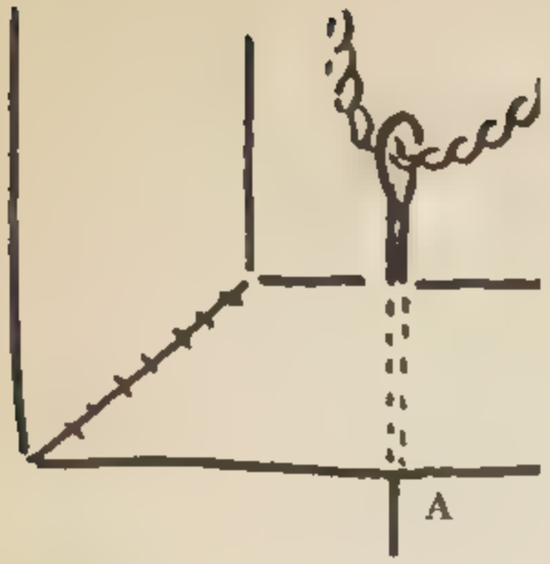

Fig. 87.

If the fabric is too tightly woven for you to insert a crochet needle, you can make a looped fringe by anchoring it in a series of blanket stitches. With a tapestry needle and a strand of yarn in your background color, work a blanket stitch around the edges which are to be fringed. Knot the yarn and insert the needle at the inside of the hem (fig. 87) and come out at A.

Then insert the needle at B (fig. 88) and out at C (directly below B). Hold the yarn under the needle while making the stitch, and draw the yarn and needle toward you to complete it.

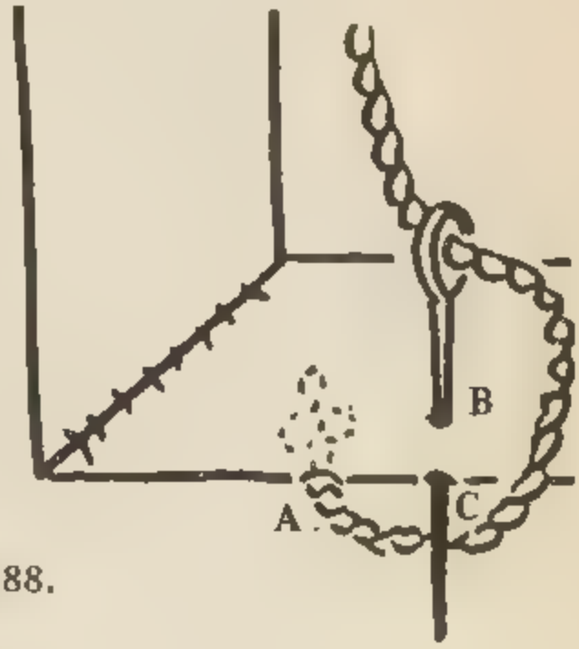

Fig. 88.

Fig. 89.

Continue making these blanket stitches about half an inch apart (fig. 89). When you come to a corner, simply turn the rug or hanging around 90 degrees.

When you have prepared a blanket stitch base everywhere you want fringing, insert the lengths of yarn into the blanket stitches and loop them for fringing as described above (fig. 90). A series of neatly made blanket stitches can also be used as a finishing even without the addition of fringing.

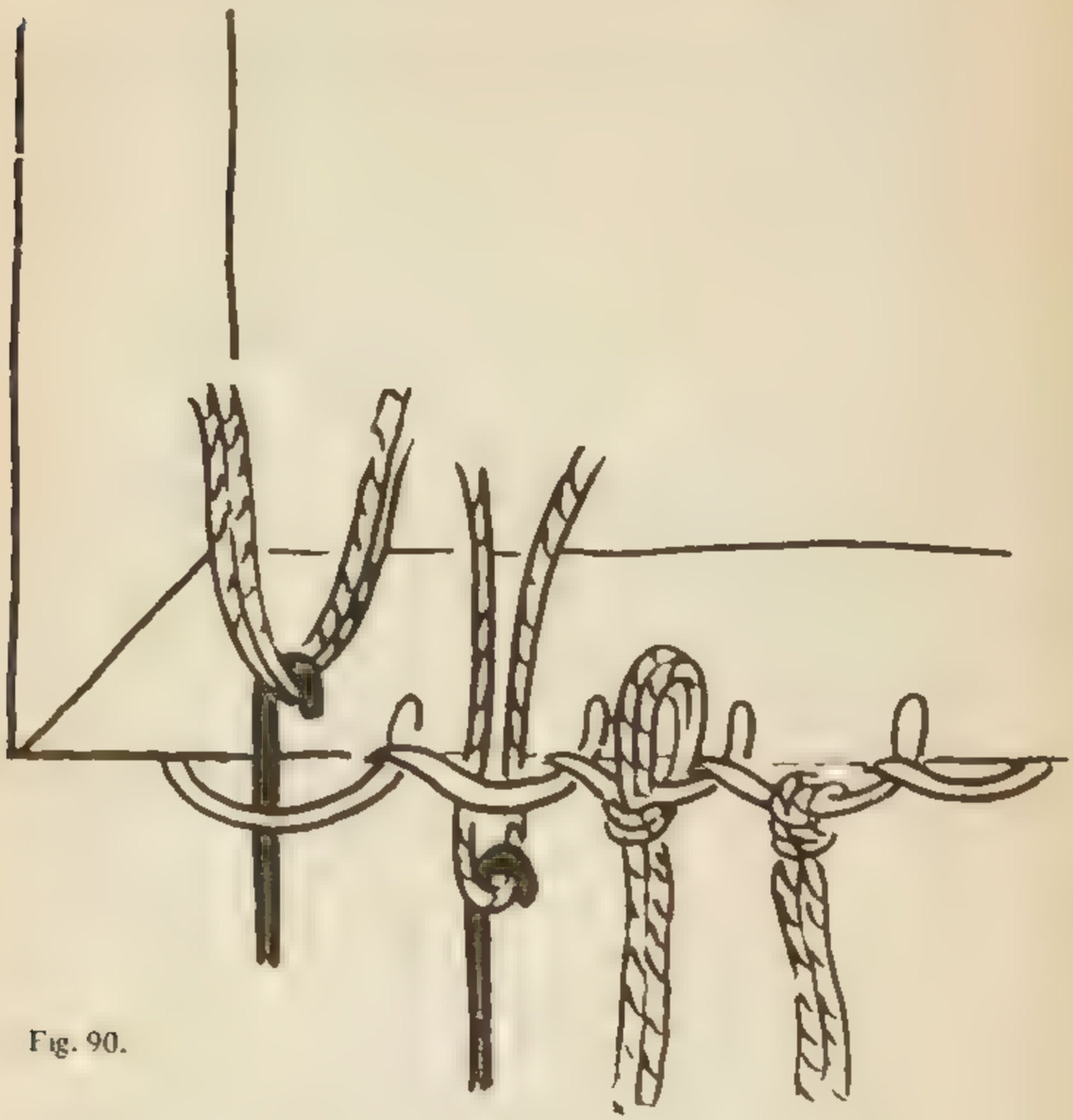

Fig. 90.

Knotted fringe: Knotted fringe is a little more decorative. Start by making the looped fringe as described above, but instead of using 6-inch lengths of yarn, cut the pieces an inch or two longer. When you have formed the line of straight loops along the edges to be fringed, knot together one end from one loop with the nearest end from the neighboring

loop (fig. 91), making knots about half an inch or an inch below the hem edge. If you want an even more elaborate fringe, you can knot another row below this one, continuing the same pattern of joining neighboring ends.

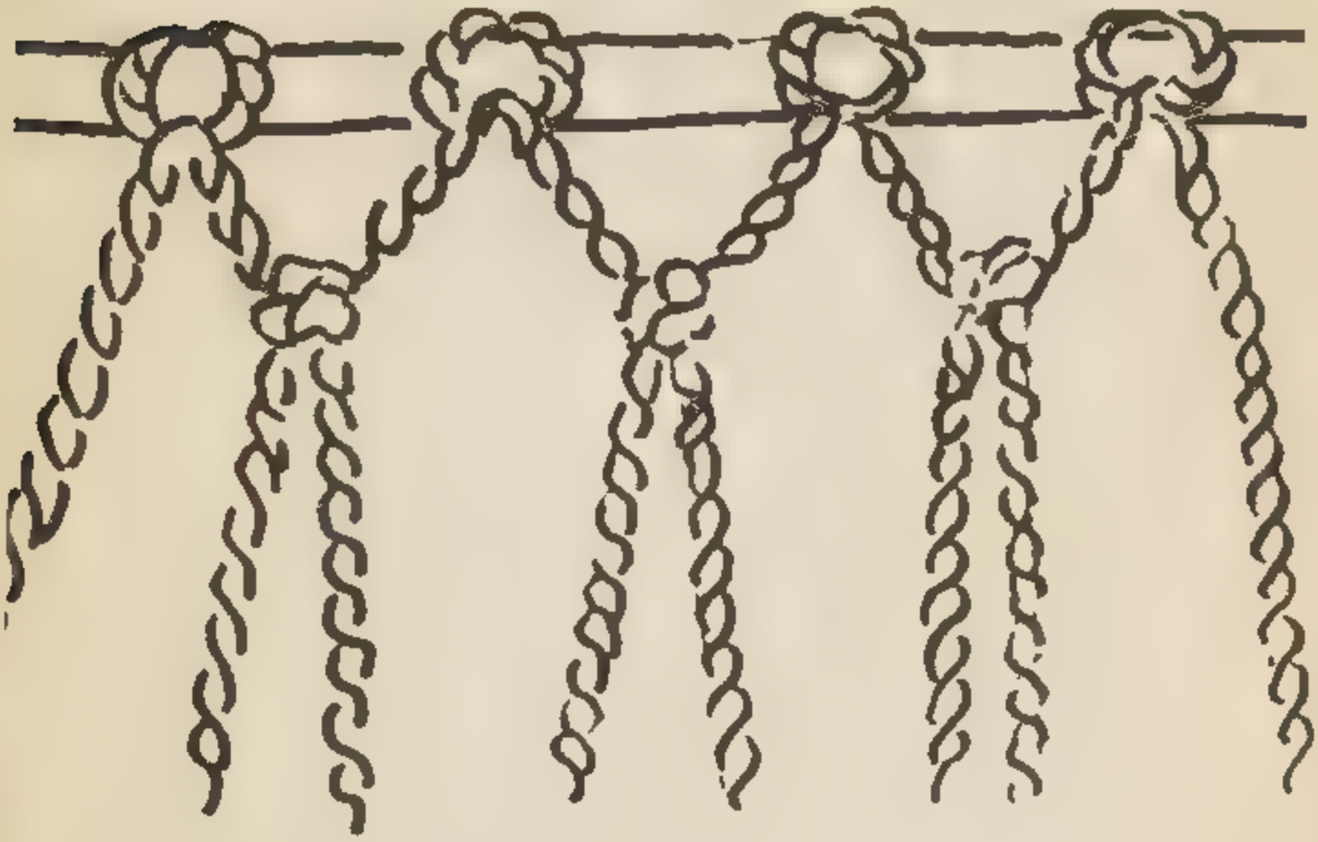

Fig. 91.

Turkey tufting: You can make an uncut looped fringe by using the turkey tufting stitch, either on canvas or on fabric. When used for fringing, turkey tufting is made exactly the same way as it is for a canvas stitch, but you will probably want to make the loops much longer, two or three inches long. On latch hook and needlepoint canvas, work the stitch in the last, unworked row of canvas (fig. 92). On fabric backing for punch hooked projects, use a sharp needle with an eye large enough to accommodate the yarn, and stitch it around the edges to be fringed, about ¼ inch in from the hem (fig. 93).

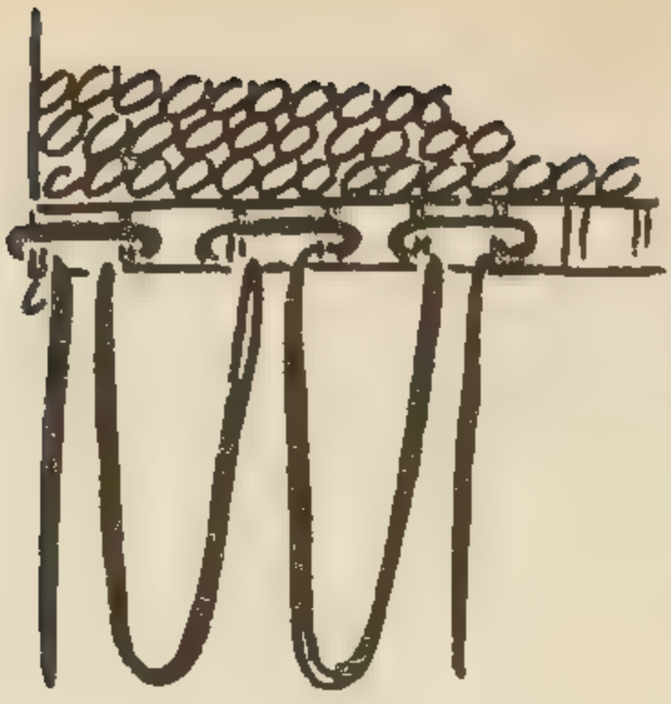

Fig. 92.

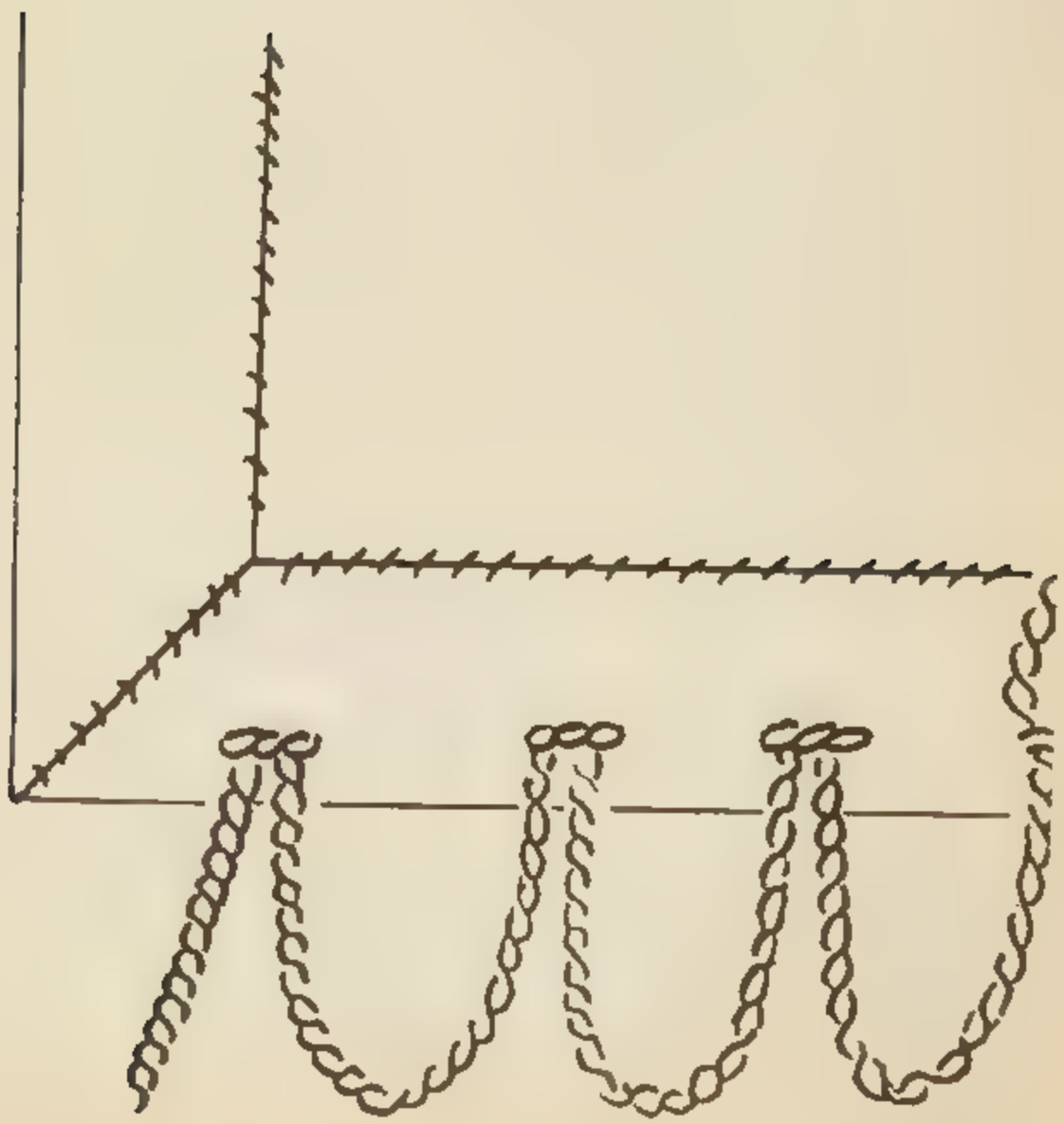

Fig. 93.

Commercial fringe: There are many kinds of attractive ready-made fringes available which you may want to use in place of those described above. Sew them to the hemmed edges. You will find they can be applied easily to the fabric backings of punch hooked projects, but it will require a little more ingenuity to sew them to the large-mesh canvas used for latch hooking and needlepoint.

Tassels: Tassels are more commonly used on the corners of wall hangings, but an evenly spaced row of tassels makes an attractive finish for certain kinds of rugs as well. To make a tassel, first cut two 10-inch lengths of yarn and set them aside. Now loosely wind the yarn 20 times around a 5-inch piece of cardboard (fig. 94). If you are using more than one color in the tassel, divide the total amount needed by color.

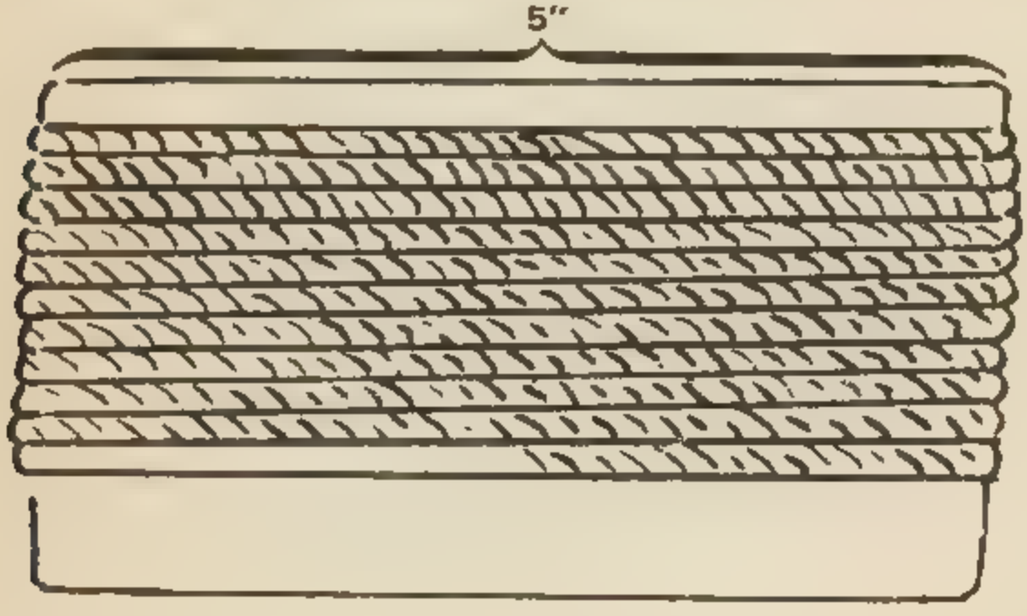

Fig. 94.

Using one of the 10-inch lengths you reserved, tie the top of the wound yarn tightly (fig. 95), keeping the ends of the tie separated from the rest of the tassel. Now cut the bottom (fig. 96) of the wound yarn. With the second piece of yarn you set aside, tie a knot around the body of the tassel about 1½ inches below the top (fig. 97). Let the ends of this tie hang freely with the rest of the tassel, trimming them if they are too long. Sew the ties of the tassels to the finished edges or corners of your project, as close as possible to the head of the tassel.

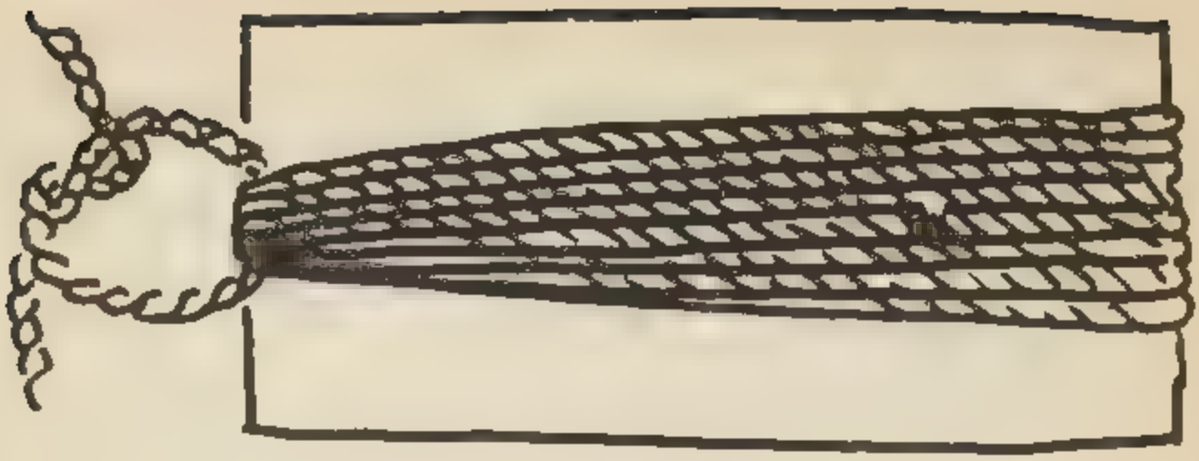

Fig. 95.

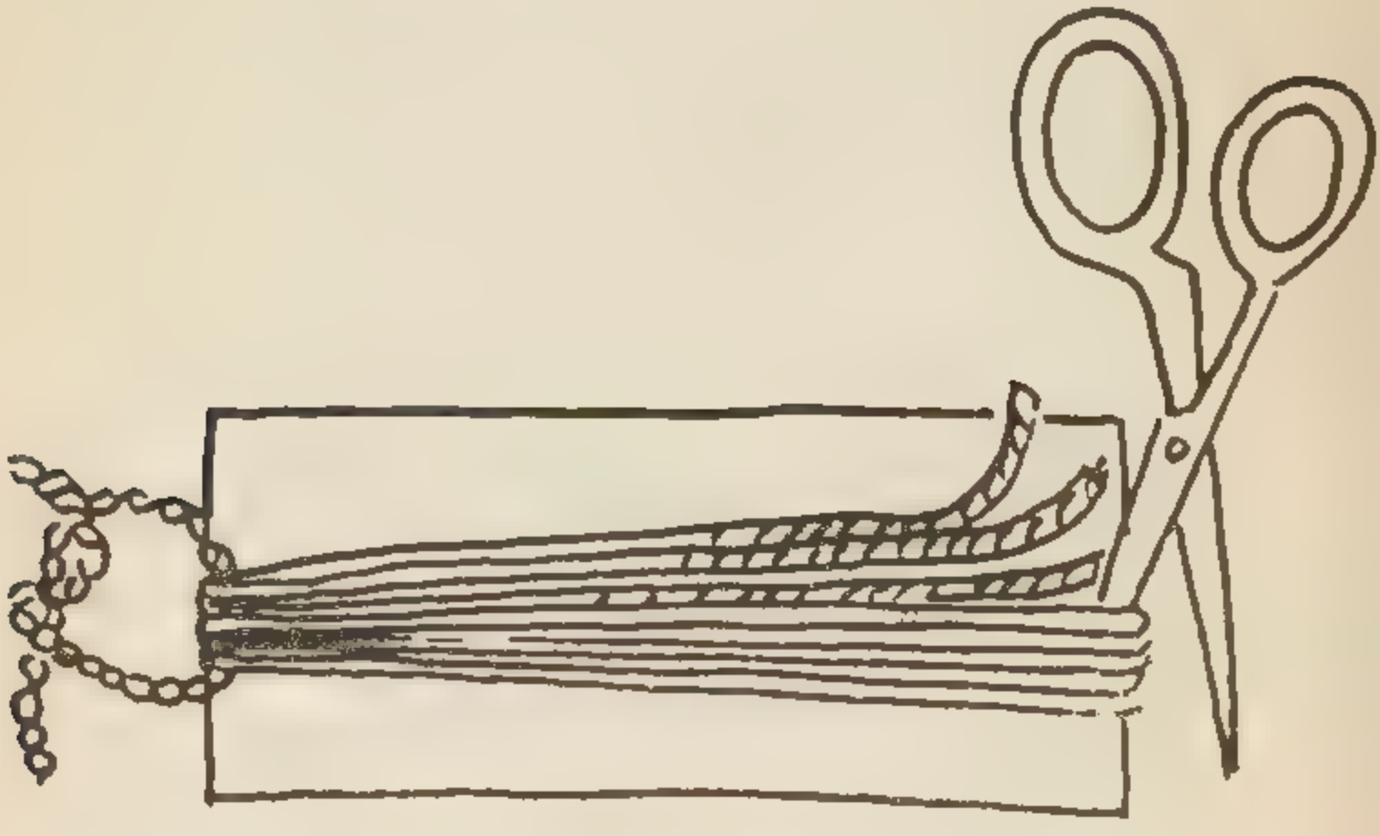

Fig. 96.

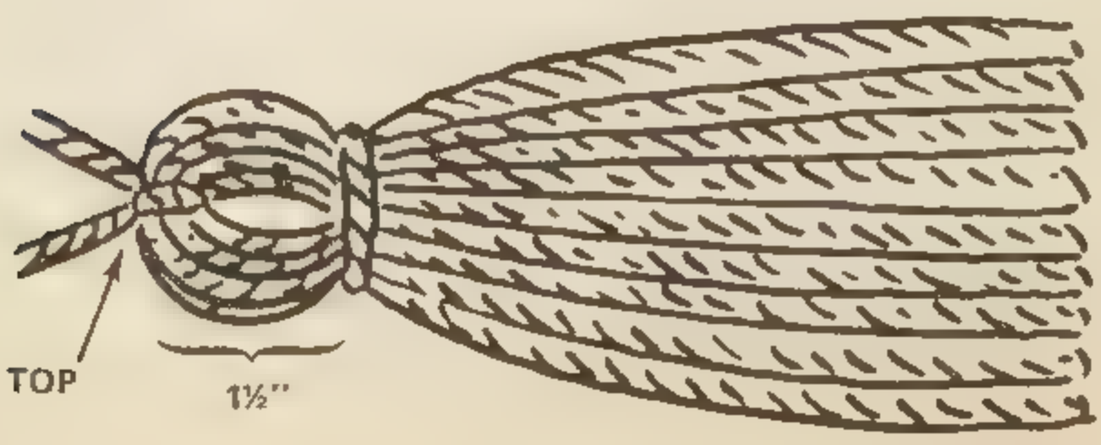

Fig. 97.

Wall hangings, of course, are mounted on the wall, as are many rugs, probably due to the apprehension of their creators about actually walking on a newly made rug that has consumed so much time and effort. While a rug, of course, is sturdy enough to be walked on, you may wish to enjoy its beauty as a hanging, at least early in its life.

Rugs and hangings are never framed for wall mounting. Here are three simple ways to display them.

Mount an attractive wooden or metal rod on the wall and suspend the hanging or rug from it with curtain rings or

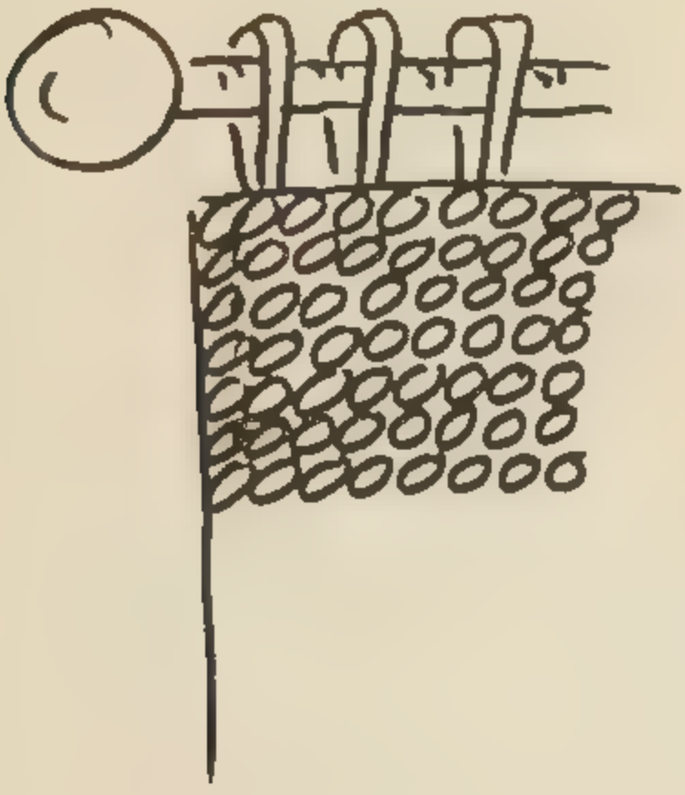

Fig. 98.

loops (fig. 98). Sew decorative metal curtain rings to the top of the rug or hanging, or make loops from fabric, or even out of yarn. Slip them through the rod.

You can also suspend the hanging itself from the curtain rod without using any rings or loops. To do this, cut a strip

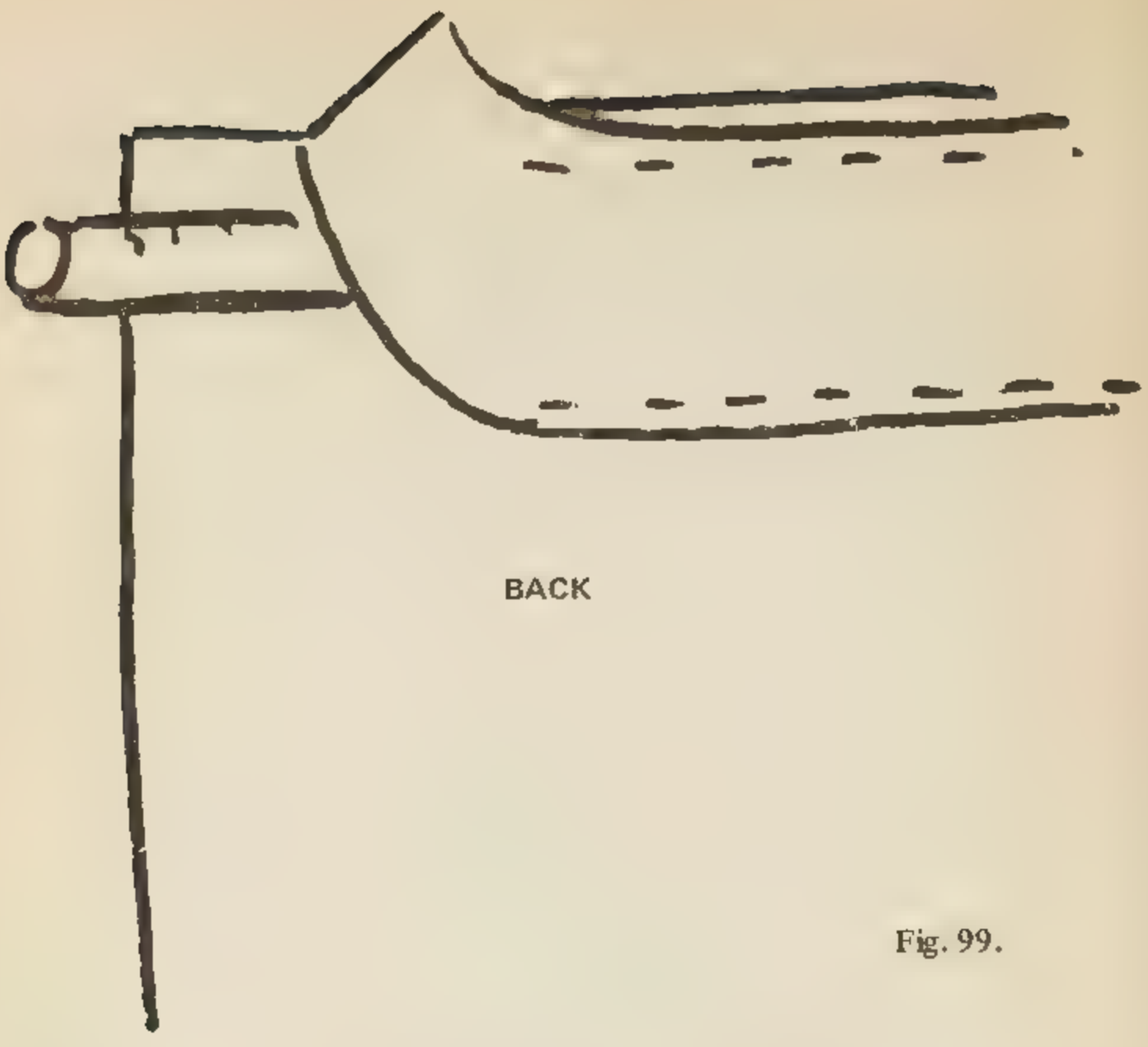

Fig. 99.

of strong fabric the width of the hanging and about 2 inches deep, adding a half inch on all sides for turning under. Stitch this strip to the back of the hanging at the top, leaving both sides open for inserting the curtain rod (fig. 99). You can mount the rod itself directly on the wall, or you can suspend it with cording on a decorative hanger.

If you don't want any rods or hangers or rings to show, cut a strip of heavy rug binding the width of the hanging, adding half an inch at either side for turning under. The binding itself should be about 2 to 3 inches wide. Pin the top of the binding at the top edge of the hanging, but blind stitch it to the back of the hanging at the *bottom edge* of the binding and again sew a seam one inch from the top of the binding. Cut a thin strip of wood an inch narrower than the width of the hanging, and tack the binding to it as shown in Fig. 100, with the top of the wood slat flush with the top edge of the binding. Mount the wood strip on the wall.

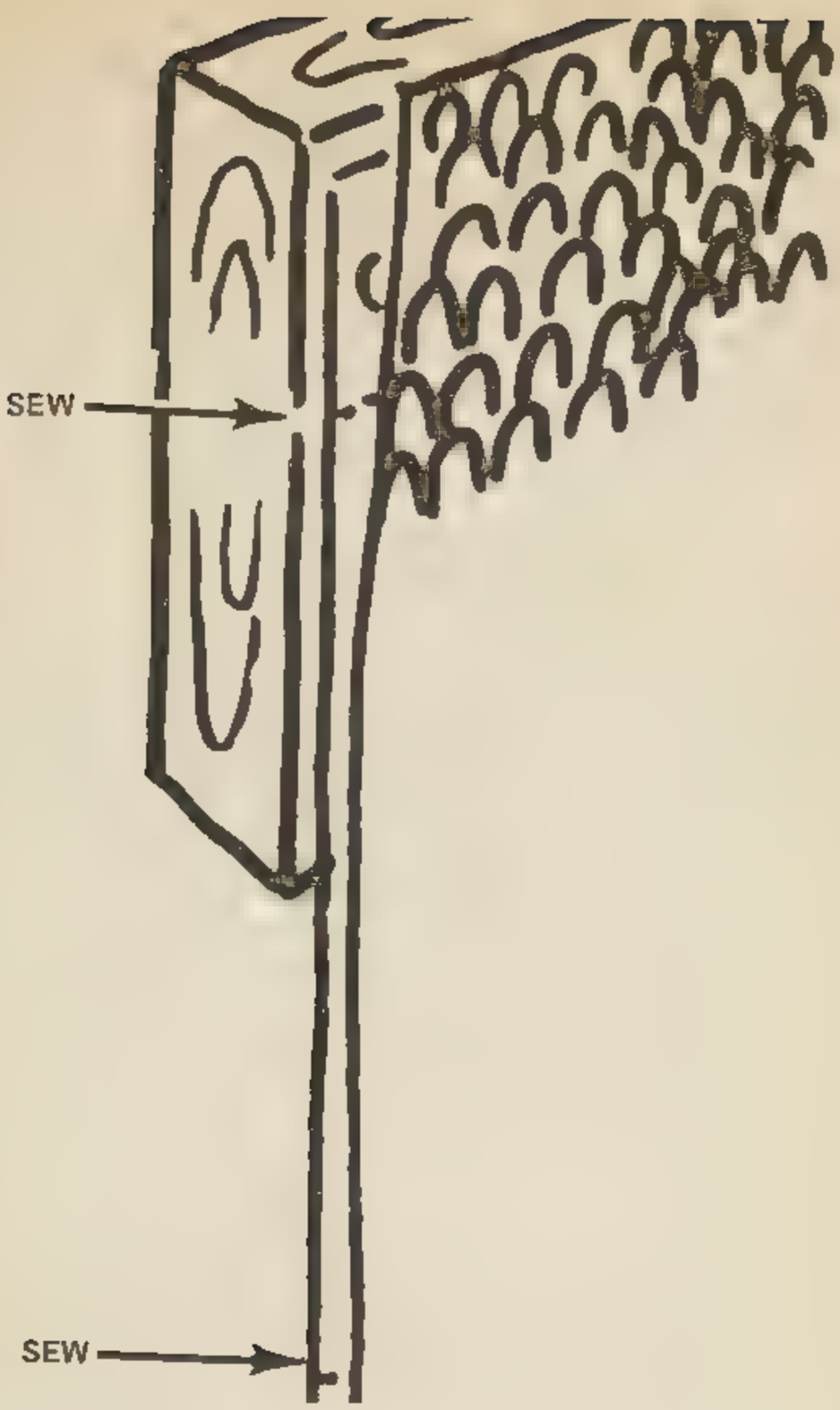

Fig. 100.

Care and Cleaning

Give your hand-made rug the same care and cleaning you would any similar item. However, it doesn't need special nurturing. Vacuum it regularly so dirt doesn't get ground into it and, depending on the yarns, wash or clean it periodically. Acrylic rugs, for instance, can be machine washed and dried; a low setting and regular detergent is recommended. Large size acrylic rugs and all wool rugs or hangings should be dry cleaned.

SOURCES

Retail and wholesale sources of rug supplies are listed below. Some of them will send catalogs for which there is sometimes a charge. Some sell only their own designs and will not sell supplies separately. For detailed and current information, contact the retail sources listed below. Wholesale firms will only deal with retail sources and not with individual customers.

Note: Rug supplies are often carried in the art needlework section of department stores and in hobby and craft shops, which can be located in the classified pages.

Retail

Black Sheep, 44 Purchase St., Rye, N.Y. Latch hooking, rya, and needlepoint.

Bon Bazar, Ltd., 149 Waverly Place, New York, N.Y. 10014. Burlap and other backings.

Boutique Margot, 26 West 54 St., New York, N.Y. 10019. Needlepoint.

Canvas Patch Originals, P.O. Box 3072, Oak Ridge, Tenn. 37830. Needlepoint.

Coulter Studios, Inc., 138 East 60 St., New York, N.Y. 10022. All kinds of imported rya supplies: lightweight and heavyweight rya yarns, backing by the yard and pre-finished for rugs, graphed designs, kits (color substitutions can be made), color catalog and yarn cards.

The Designing Women, Ltd., 8 Bowman Ave., Portchester, N.Y. Needlepoint.

Designs by Eve Kahn, Penn Road, Scarsdale, N.Y. 10583. Custom designs, rya yarns.

Desiree Design Studio for Needlecrafts, Suite 122, 7942 Wisconsin Ave., Bethesda, Md. 20014. Needlepoint.

T.E. Doelger, Box 126, Blauvelt, N.Y. 10913. Needlepoint.

Fancywork, 1235 First Ave., New York, N.Y. 10021. Needlepoint.

Harry M. Fraser Co., 192 Hartford Road, Manchester, Conn. 06040. Punch hooking: hand and speed hooks, slitters, frames, backing, cloth swatches, yarn.

Handy Lady, 72 Garth Road, Scarsdale, N.Y. 10583. Needlepoint and latch hooking.

Haystack, Ltd., 240 South Beverly Drive, Beverly Hills, Calif. 90212. Needlepoint.

Frederick Herrschner Co., Hoover Road, Stevens Point, Wis. 54481. Needlepoint, rug backing, rug yarn.

Hilde's Knit Shop, 305 White Plains Post Road, Eastchester, N.Y. Needlepoint and latch hook.

In Stitches, 3901 Prairie Lane, Prairie Village, Kansas 66208. Needlepoint.

The Jeweled Needle, 920 Nicollet Mall, Minneapolis, Minn. 55402. Needlepoint.

The Knitting Needle, Armonk, N.Y. Needlepoint, latch hook, custom designs.

Knitting Studio, 78 Purchase St., Rye, N.Y. Latch hooking.

Katharine Knox, 445 Plandome Road, Manhasset, N.Y. 11030. Needlepoint, latch hook, punch hook, burlap designs, monk's cloth, warp cloth, Duraback, all rug yarns.

Krick Kits, 61 Portland Drive, St. Louis, Mo. 63131. Needlepoint.

Dorothy Lawless Rug Studio, 4501 Valdina Place, Los Angeles, Calif. 90043. Punch hooking supplies: patterns, hooks, frames, cutters, swatches.

Lazy Daisy Needlecraft Shop, 602 E. Walnut St., Pasadena, Calif. 91101. Needlepoint, latch hook, custom designs.

Virginia Maxwell Custom Needlework Studio, 3404 Kirby Drive, Houston, Texas 77006. Needlepoint.

Alice Maynard, 558 Madison Ave., New York, N.Y. 10022. Needlepoint.

Mazaltov's, Inc., 758 Madison Ave., New York, N.Y. 10020 and 1980 Union St., San Francisco, Calif. 94123. Needlepoint.

Nantucket Needleworks, 11 South Water St., Nantucket Island, Mass. 02554. Needlepoint.

Needlecraft, 136 Chatsworth Ave., Larchmont, N.Y. 10538. Needlepoint, latch hooking.

The Needlecraft Shop, 13561 Ventura Boulevard, Sherman Oaks, Calif. 91403. Complete rug supplies for needlepoint, latch hooking, punch hooking, and rya, including hand and electric hookers, speed tufters, needles, yarns, canvas, and backings.

Needlecraft House, West Townsend, Mass. 01474. Needlepoint, Miracle Warp Base for long stitched rugs, yarns.

Needlepoint a la Carte, 325 S. Woodward, Birmingham, Mich. 48011. Needlepoint.

Needlepoint, Etcetera, Ltd., 408 No. La Cienaga Blvd., Los Angeles, Calif. Needlepoint.

The Needlework Studio, Inc., Bryn Mawr & Summit Grove Aves., Bryn Mawr, Penna. 19010. Needlepoint.

Nimble Fingers, 283 Dartmouth St., Boston, Mass. 02116. Needlepoint.

Nimble Needle, 2645 San Diego Ave., San Diego, Calif. Needlepoint.

The Nimble Thimble, P.O. Box 713, Aptos, Calif. 95003. Needlepoint.

Nina Needlepoint, 860 Madison Ave., New York, N.Y. 10021. Needlepoint.

Norden Products, Glenview, Ill. 60025. Automatic eggbeater type punch hooker, frames, easels, patterns, backings and liquid latex for punch hooking; rya yarn and rya kits; needlepoint kits.

Papillon, Cates Plaza, 375 Pharr Road, N.E., Atlanta, Ga. 30305. Needlepoint.

Peacock Alley, 650 Croswell S.E., Grand Rapids, Mich. 49506. Needlepoint.

Peri Needle Point, 157 Larchmont Ave., Larchmont, N.Y. 10538. Needlepoint.

Petit Point Junction, 373 No. Robertson Boulevard, Los Angeles, Calif. Needlepoint.

Pfister Associates, Torrington, Conn. 06790. Punch hooking supplies: Susan Burr rug hooker, slitters, frames.

The Quarter Stitch, 607 Dumaine St., New Orleans, La. 70116. Needlepoint.

Selma's Art Needlework, 1645 Second Ave., New York, N.Y. 10028. Needlepoint, latch hook, rya.

The Silver Needle, Inc., 6100 Camp Bowie Boulevard, Fort Worth, Texas 76116. Needlepoint.

The Sinkler Studio, 336 King of Prussia Road, Box 93, Radnor, Penna. 19087. Needlepoint.

Skön Rug Craft, 53 Lambert Lane, New Rochelle, N.Y. 10804. Rya kits.

Sophisti-Kits, P.O. Box 5020, Pittsburgh, Penna. 15206. Needlepoint.

George Wells Rugs, Inc., 565 Cedar Swamp Road, Glen Head, L.I., N.Y. 11545. Hand and punch hooking supplies, monk's cloth, Duraback, burlap, yarns, yarn for dyeing, frames, copying pencil, rug finishing service.

Erica Wilson, Inc., 40 East End Ave., New York, N.Y. 10028. Needlepoint.

Wilson Brothers Mfg. Co., Route 8, Box 33-H, Springfield, Mo. 65804. Tru-Gyde hooking needle, burlap, patterns on burlap.

Woolworks, 783 Madison Ave., New York, N.Y. 10021. Needlepoint.

Wholesale

American Thread Co., Aunt Lydia's Rug Yarns, 90 Park Ave., New York, N.Y. 10016. Punch patterns, yarn, backing.

Emile Bernat & Sons Co., 230 Fifth Ave., New York, N.Y. 10001. Latch hook canvas and yarn, pre-cut rya yarn for latching.

Brunswick Worsted Mills, Inc., 230 Fifth Ave., New York, N.Y. 10001. Needlepoint.

Coats & Clark, Inc., 430 Park Ave., New York, N.Y. 10022. Needlepoint.

Columbia-Minerva, 295 Fifth Ave., New York, N.Y. 10016. Punch hook kits and yarns.

Coulter Studios, Inc., 138 E. 60 St., New York, N.Y. 10022. Imported rya yarn, backing, kits.

The D.M.C. Corp., 107 Trumbull St., Elizabeth, N.J. 07206. Needlepoint.

Handwork Tapestries, 3389 Colony Drive, Baldwin, L.I., N.Y. 11510. Needlepoint canvases, Bon Pasteur yarns.

Paragon Art & Linen Co., Inc., 385 Fifth Ave., New York, N.Y. 10016. Needlepoint.

Paternayan Bros., Inc., 312 E. 95 St., New York, N.Y. 10028. Persian needlepoint yarn, canvas, rug yarns, Dura-back, monk's cloth and Knot-On backings.

Reynolds International Needlework Guild, Inc., 160 Cabot St., West Babylon, N.Y. 11704. Needlepoint and latch hook canvas and pre-cut yarns.

Scovill Mfg. Co., 350 Fifth Ave., New York, N.Y 10001. Needlepoint, punch hooking, and latch hooking supplies.

Shillcraft, 106 Hopkins Place, Baltimore, Md. 21201. Latch hook patterns, yarn, canvas, hooks.

Spinnerin Yarn Co., Inc., 230 Fifth Ave., New York, N.Y. 10001. Latch hooks and yarn, pre-cut rya yarn.

Joan Toggitt, Ltd., 1170 Broadway, Room 406, New York, N.Y. 10001. Canvas, yarns, instruction books.

Bernhard Ulmann Co., 30-20 Thomson Ave., Long Island City, N.Y. 11101. Latch hook yarn, canvas, binding, hooks.

William Unger & Co., Inc., 230 Fifth Ave., New York, N.Y. 10001. Needlepoint, rya kits, and yarn.

The Williams Mfg. Co., West Townsend, Mass. 01474. Needlepoint, Miracle Warp Base, yarns.

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